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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

EDITOR

Barbara Hall Pedersen

ASSOCIATE EDITOR

Edward Kutkowski

DIRECTOR OF PHOTOGRAPHY
BRUCE C. RAINAUD

ADVERTISING
MARIE JANVRIN

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Two eagerly awaited new grandchildren will be brightening your editor's life just before this issue comes out, so if we seem just a bit pre-occupied with babies these days, it's because the editor is "infanticipating".

That's a word coined by the late Walter Winchell, incidentally, and it has always been one of my favorites. Another favorite, taken from his newspaper column, was a poem (anonymous I believe) which I committed to memory years ago, and carried in my head for years. When my youngest was expected, I wrote it down and gave it to an artist friend, who made it into an illustrated plaque to hang over my baby's dressing table where I could read it daily.

Just in case there are any babies expected at your house, I'd like to share this poem with you.

*Would you know the baby's skies?
Baby's skies are mother's eyes.
Mother's eyes and smiles together
Make the baby's pleasant weather.*

*Mother keep your eyes from tears.
Keep your heart from foolish
fears.*

*Keep your lips from dull com-
plaining
Lest the baby think it's raining!*

I'm going to try not to burden my daughters-in-law with too much advice, but I think I'll give them each a copy of this poem.

Best wishes from your editor,

Barbara Hall Pedersen

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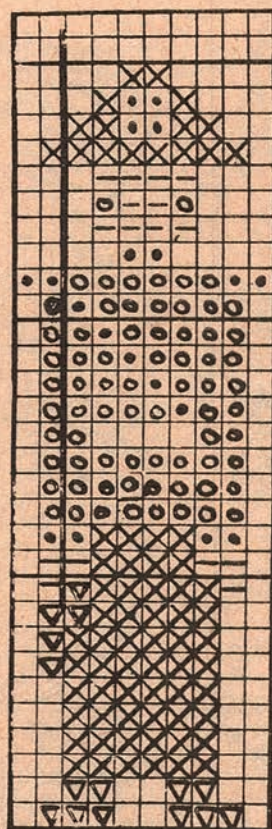
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CROSS-STITCH TRIM FOR PLAY CLOTHES

"Too cute for anything!" Doesn't that saying exactly describe the little chap in rompers of green fast color suiting? And doesn't it describe the garment as well, with the cross-stitched "choo-choo train" puffing across the front in most realistic fashion? Red, orange, green and black are the colors used, with gray for the smoke, and the work is very quickly accomplished. In doing cross-stitch, as you know, it is necessary to give the same direction to the crossing stitches throughout, and to begin one stitch where another ends, in order to get the best effect - a rule easily followed with little care. Lines of darning-stitch, in black - a short stitch underneath and a longer one on the surface - afford the only other decoration of this snappy playsuit, which is sure to fill the heart of any small boy with rejoicing.

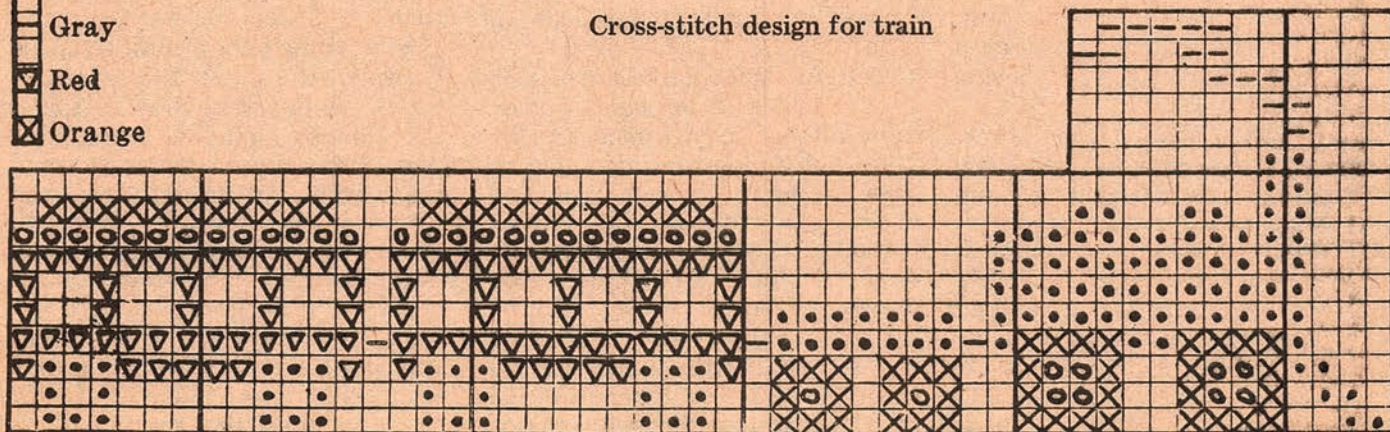
Rompers of black suiting, show a quaint soldier boy in cross-stitch on each pointed patchpocket, using blue, red, orange, brown and pink - the color chart will tell you just where to place them; for the eyes are V-shaped stitches in black an inverted V represents the nose, and a dot of red the mouth. Edges may be finished with spaced buttonholing, or blanket-stitch in red.



Cross-stitch design for soldier

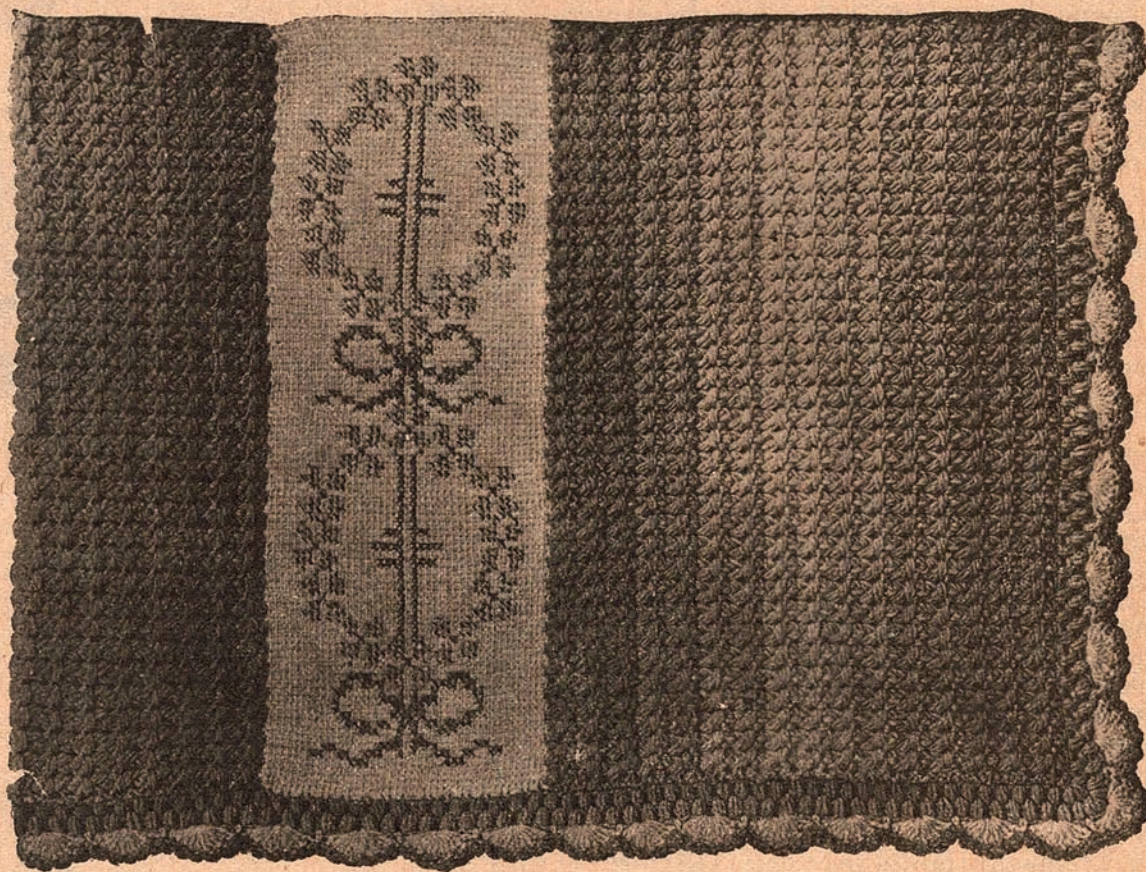


Cross-stitch design for train



Crocheted Afghan with Cross-Stitch Embroidery

By Elsa Barsaloux



This afghan is about sixty-three by seventy-two inches.

MATERIALS: Twelve skeins darkest shade of green fourfold Germantown wool; 8 skeins each of the next three lighter shades of green fourfold Germantown wool; 7 skeins ecru fourfold Germantown wool; 5 skeins dark red rope silk; 1 celluloid crochet hook, 10 inches long, No. 5.

With ecru wool, ch 46 sts, turn, skip 1 st (for afghan st), draw a loop through each ch st, having 45 loops on hook.

1ST ROW: Wool over, draw through 1 loop, * wool over, draw through 2 loops, repeat from * until there is 1 loop left on hook.

2D ROW: Draw a loop through each one of the upright sts, having 45 loops on hook. The 1st and 2d rows, worked alternately, is always counted as one complete row of the afghan st. Make 344 rows, then bind off as follows:

* Insert hook in next upright st, wool over, draw through st and loop on hook, repeat from * until all sts are bound off, ch 1, break off wool.

Make two of these afghan strips and work cross-stitch design as illustrated. Bow knot in darkest green wool, wreath in lightest shade of green wool, and center in dark red silk.

CLUSTER STITCH (on side of strip):

1ST ROW: With darkest green, ch 1, 1 d in 1st st on side of strip, draw a loop through next st, skip 2 sts, draw a loop through next st, draw a loop through same st where first loop was drawn through, draw a loop through same st where second loop was drawn through, draw a loop through same st where first loop was drawn through, draw a loop through same st where second loop was drawn through, making

7 loops on hook, wool over, draw through the 7 loops, ch 2, * repeat, draw a loop through same st where last loop of last cluster was drawn through, skip 2 rows, draw a loop through next st 3 times, wool over, draw through the 7 loops on hook, ch 2, repeat from * ending row with 1 d in last st, turn, ch 3.

2D ROW: Repeat, draw a loop through space between d and cluster, draw a loop through space between the next 2 clusters, 3 times, wool over, draw through the 7 loops on hook, ch 2, * repeat, draw a loop through same space where last loop of last cluster was made, draw a loop through space between the next 2 clusters 3 times, wool over, draw through the 7 loops on hook, ch 2, repeat from * ending row with 1 d on top of last st in preceding row, turn, ch 3. Repeat 2d row of cluster st, making 6 rows of darkest

shade of green, 4 rows of next shade of green, 4 rows of next shade of green, 4 rows of lightest shade of green, 4 rows of next darker shade of green, 4 rows of next darker shade of green, 6 rows of darkest shade of green. Repeat these 32 rows on the outside of both strips.

On side of strips towards center repeat from start of cluster st, making 6 rows of darkest shade of green, 4 rows of next shade of green, 4 rows of next shade of green, 2 rows of lightest shade of green. Repeat these 16 rows on side of other strip towards center. **TO JOIN STRIP:** Having work on wrong side, with lightest shade of green, ch 1, * insert hook in corresponding st on each strip, wool over, and draw through st and loop on hook, repeat from * until strips are joined, ch 1, break off wool.

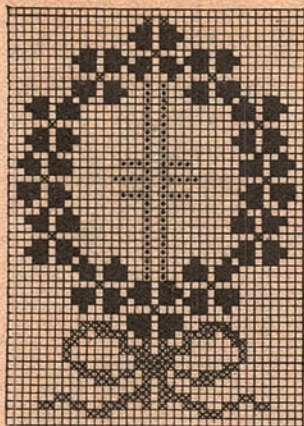
BORDER: With darkest shade of green, ch 1, 1 s in each st, 3 s in each of the four corner sts, join, ch 1, break off wool.

2D ROUND: Darkest shade of green, ch 1, (for puff st), * repeat, wool over, draw a loop through st 3 times, wool over, draw through the 7 loops on hook, ch 2, skip 1 st, repeat from * around, making 3 puff sts in each of the four corner sts, join, ch 1, break off wool.

3D ROW: With next shade of green, ch 1, * repeat, wool over, draw a loop through space between the puff st 3 times, wool over, and draw through the 7 loops on hook, ch 2, repeat from * around, making 3 puff sts in corner puff st of preceding round, join, ch 1, break off wool.

4TH ROW: With lightest shade of green, ch 1 * (for d) wool over, draw a loop through space between the puff st, repeat wool over, draw through 2 loops twice, make 10 of these d for shell in same space, skip 2 puff sts, 1 s in space between the 2 puff sts, skip 2 puff sts, repeat from * around, care being taken to have the four corners lie flat, join, ch 1, break off wool.

5TH ROW: Darkest green, ch 1, 1 s in top of st, * ch 4, draw a loop through same st, skip 1 st, draw a loop through next st, wool over, draw through the 3 loops on hook, repeat from * around robe.

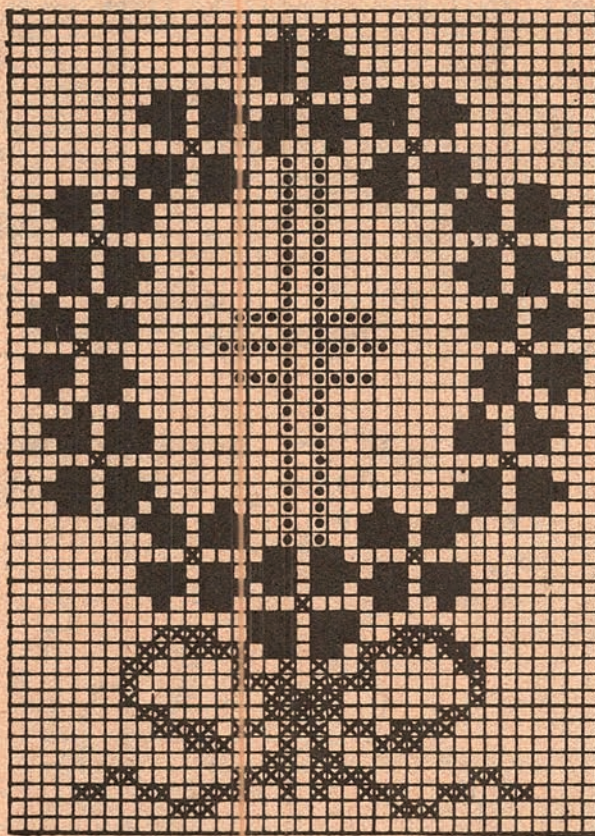


BOW-KNOT, DARKEST GREEN WOOL;
WREATHS, LIGHTER GREEN WOOL;
CENTRE, DARK RED SILK



Detail of Cluster Stitch crocheted
on side of Afghan Stitch.

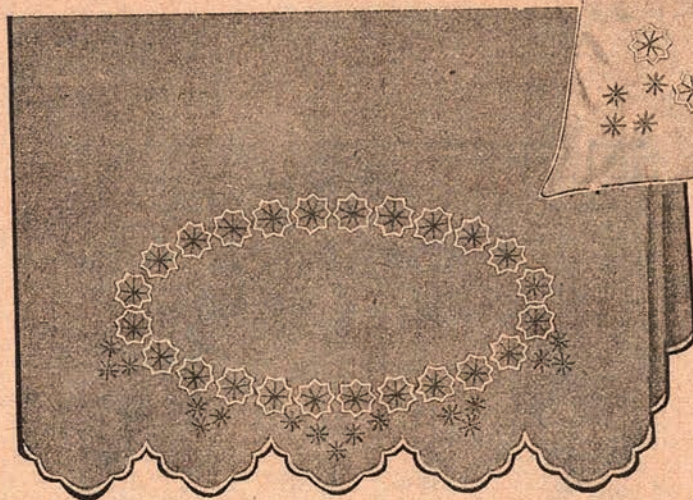
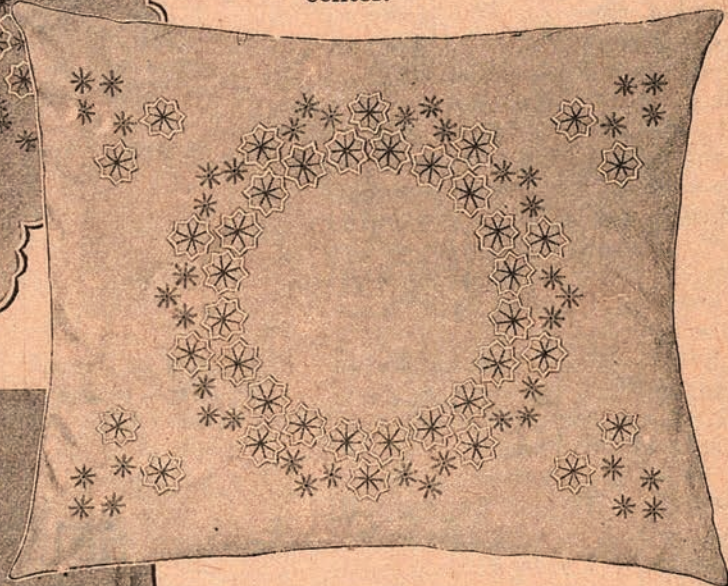
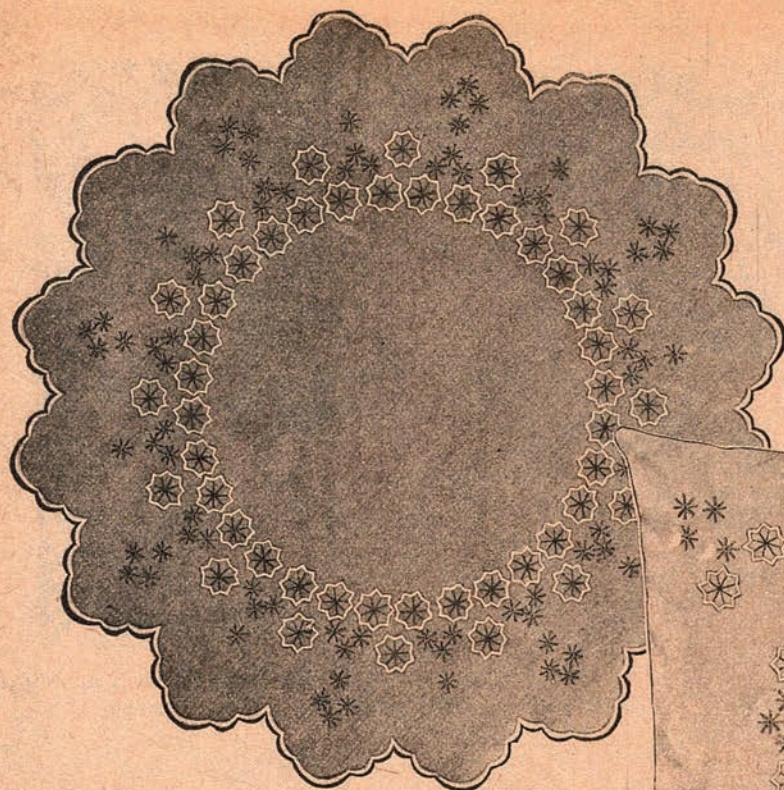
Afghan is of shaded green, with a cross-stitch design of wreath and bow knot.



DESIGN OF CROSS-STITCH
(Embroider on Afghan Stitch.
Cross over one row of crochet.)

STAR STITCH EMBROIDERY

The large flowers are outlined with single stitches in blue, with center lines of coral crossed in the middle with a few black stitches; the small flower is single stitches of coral with green French knot center.

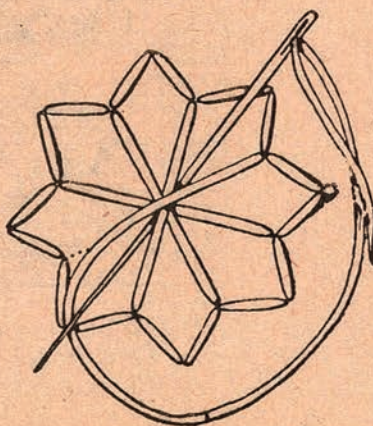
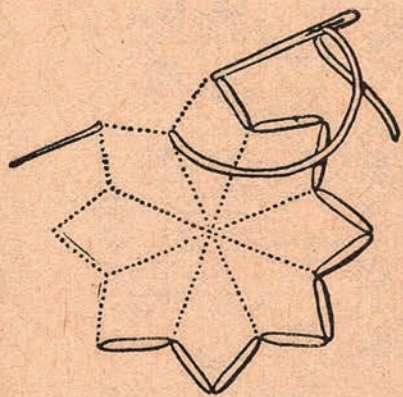


The feeling suggested by the designs on this page is that of numberless star flowers all abloom and in bud in a rhythmical pattern, not too conventional and not too free.

The line detail shows very distinctly how the stitches are made with the minimum of effort. The outlines of the flowers are single stitches taken as illustrated, then the rays extending across the centers are put in, and as the last one is made the other three are caught together with a simple knot stitch over which a few stitches of black are taken. If preferred, the central lines may each terminate at the center; that is, the stitches may be taken from the edge to the center instead of across the flower, and the black center spot put in afterwards.

In making the scarf the ends only are buttonholed, the sides being narrowly and invisibly hemmed with sewing cotton to match.

METHOD OF WORKING STAR STITCH





MORNING GLORY REFRESHMENT SET

Perhaps the garden affords no humbler flower than the morning glory; but who doesn't love its very simplicity, and its eager willingness to run wherever given a chance? It is one of the popular flowers, likewise, for decorative purposes, because its trailing vines, graceful tendrils, flat leaves and interesting spirals and trumpets of bud and blossom lend themselves so readily to a limitless variety of arrangements in design, and to many very diverse types of treatment. We find morning glories in everything from the easiest of stitchery on the simplest of articles to the most involved of embroidery on elaborate pieces. But for anything so simple, and intended for such practical use as

*Up and up, to the coaxing sun,
The morning-glories eager run,
Their little, grasping "fingers" curled
(Like a toddling child's, for all the world!)
Around whatever is first to hand —
As a baby's do, to help him stand.
And like a wee one's puckered face,
As he struggles to keep his hard-won
place,
Tight-twisted 'glory buds peep out
Anxious to see what it's all about.
And how like children, avid of praise,
They break into blossomy smiles, in the
rays
Of the sun; and childlike — even in this —
Lift gleeful faces for him to kiss.*

a refreshment set, the designer could hardly have chosen a daintier motif or a more suitable treatment than morning glories in applique on handkerchief linen.

In the matter of color for such

a set as this, we may have such interesting variety as the natural colors and their complements afford. We especially like the designer's choice for the pictured model: A rosy background with buds and blossoms of deep rose and new leaf green for foliage. As for stems and petals and stamens, leaf edges and midribs, they are surprisingly and most effectively black, whatever other colors are employed. This clever touch gives just the right strength to the design, making it seem not in the least awkward or overbalanced. Especially is this true, since outlining is the stitch used for this deft touch of smartness. The single departure from the use of this one stitch is found at the

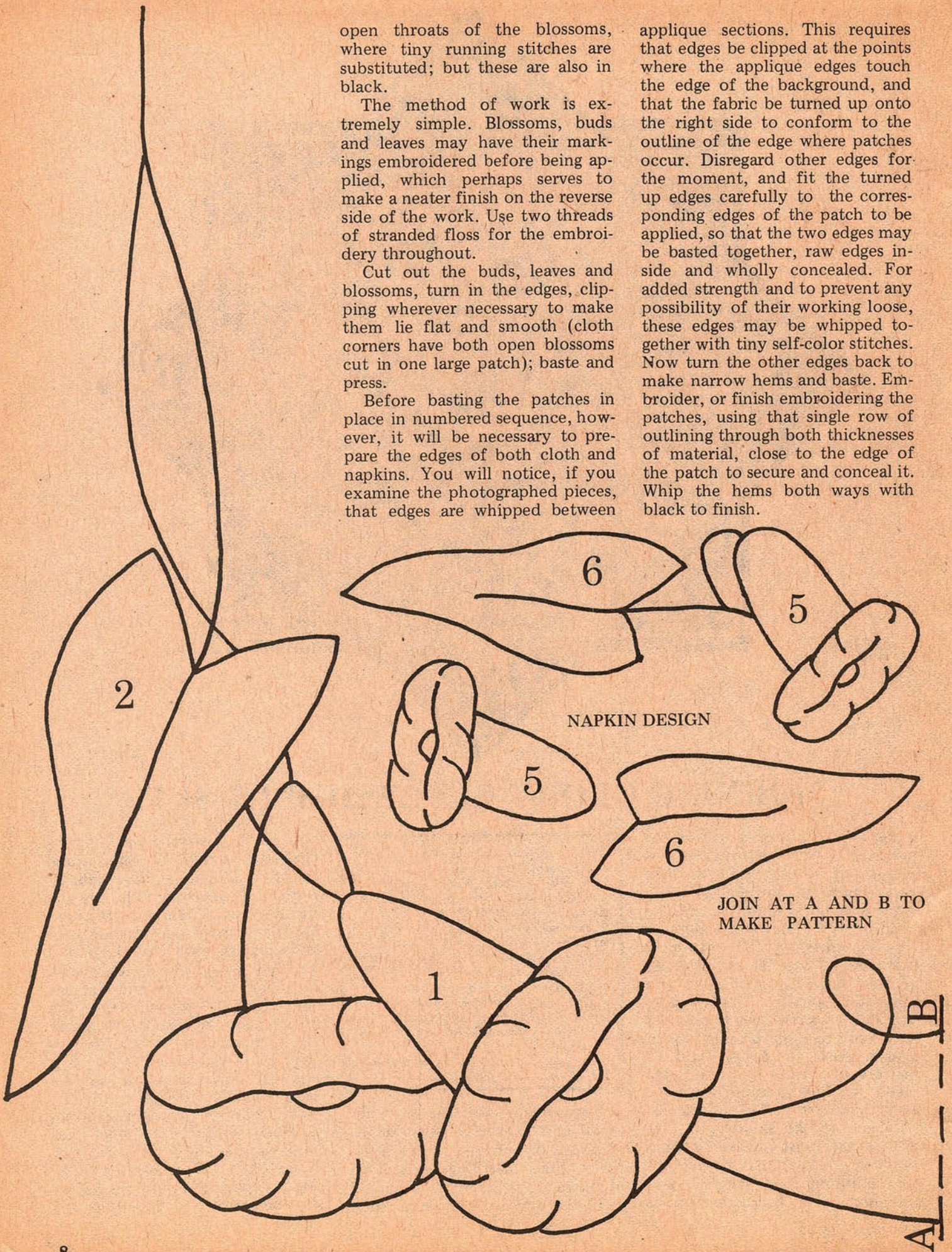
open throats of the blossoms, where tiny running stitches are substituted; but these are also in black.

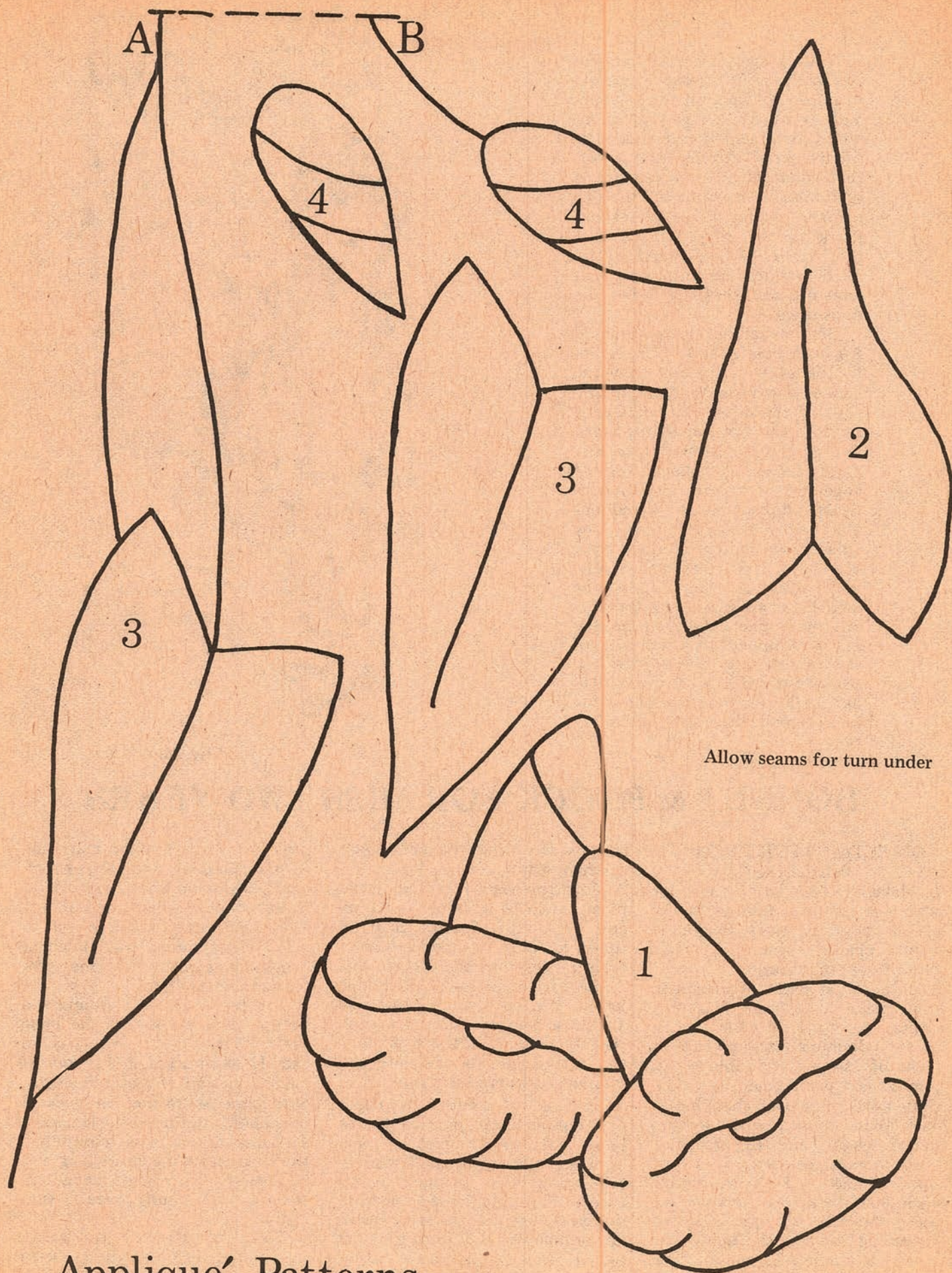
The method of work is extremely simple. Blossoms, buds and leaves may have their markings embroidered before being applied, which perhaps serves to make a neater finish on the reverse side of the work. Use two threads of stranded floss for the embroidery throughout.

Cut out the buds, leaves and blossoms, turn in the edges, clipping wherever necessary to make them lie flat and smooth (cloth corners have both open blossoms cut in one large patch); baste and press.

Before basting the patches in place in numbered sequence, however, it will be necessary to prepare the edges of both cloth and napkins. You will notice, if you examine the photographed pieces, that edges are whipped between

applique sections. This requires that edges be clipped at the points where the applique edges touch the edge of the background, and that the fabric be turned up onto the right side to conform to the outline of the edge where patches occur. Disregard other edges for the moment, and fit the turned up edges carefully to the corresponding edges of the patch to be applied, so that the two edges may be basted together, raw edges inside and wholly concealed. For added strength and to prevent any possibility of their working loose, these edges may be whipped together with tiny self-color stitches. Now turn the other edges back to make narrow hems and baste. Embroider, or finish embroidering the patches, using that single row of outlining through both thicknesses of material, close to the edge of the patch to secure and conceal it. Whip the hems both ways with black to finish.





Applique' Patterns

April-May 1977

A very special outfit for the tiny girl's spring wardrobe consists of a frock of fine, soft white voile, and a crisp white organdy bonnet with tatted medallions and edgings of fine thread for decoration, further enhanced by wee clusters of bullion-stitch roses to add a bit of colorful charm. Both bonnet and frock are so simply made that they are a joy to do, and a little maid cannot help looking her sweetest and prettiest when she dons them.

One medallion design is used for both bonnet and frock, set into the edge of the ruffle on the former and into the front of the skirt of the latter. A wide edging used at the bottom of the skirt, and around the armholes, to simulate sleeves, is replaced on the edges of the bonnet by a narrow chain-and-picot trim. Medallions and edges alike are most lacy when made with white hard-twist cotton. All the tatting is done with two threads. While the medallions are sewed into the skirt and the bonnet, and the wide edging is whipped to the edges of sleeves and skirt, the narrow lace (that trims both edges of the bonnet ruffle and the edge against the face) is made directly into the fabric.



by Clara Haase

BONNET & FROCK FOR MISS TWO-YEARS

DIRECTIONS FOR TATTING MEDALLION

1. Make the foundation chain for square at center as follows: A single or half-knot, picot, (3 double knots, picot) 5 times, 1 single knot; fasten off securely.

2. Join to 1st picot of preceding row, make a chain of 3 double knots, picot, 2 double knots, picot, 3 double knots, join to next picot of 1st row, 3 double knots, join to last picot made, and continue until you have 5 chain loops, each joined to a picot of the foundation chain, and to preceding chain loop, as directed.

3,4,5. Same as 2d row, joining each chain loop to the connecting picot between 2 chain loops of preceding row. In the model the thread is broken at end of each row, and joined again at begin-

ning, which brings the work all on the right side.

6. Join threads to 1st of corner picot, chain of 5 double knots, picot, (2 double knots, picot) 4 times, making the middle picot a trifle longer than the others, miss 1 picot, join to next, 2 double knots, join to next, a chain like 1st made, join to corner picot, and repeat around, making 2 long chains on each side of square, and joining last where 1st started.

7. Join to last picot made, chain of 5 double knots, picot, 5 double knots, join to 1st picot of chain on other side of corner, * (2 double knots, join to next picot) twice, 5 double knots, picot, 5 double knots, join to same picot, (2 double knots, join to next picot) twice, * 2 double knots, join to 1st picot of next chain, re-

peat from * to *, again make the corner chain of 5 double knots, picot, 5 double knots, join to 1st picot of next chain, and repeat around, joining last 2 chain to picot where thread was joined at beginning. Fasten off. This completes the medallion.

For the edge used around the bottom and sleeves of the little dress: Make a foundation chain exactly as directed in 1st row of medallion, and of required length.

2,3. Same as 2d and 3d rows of medallion, continued the length.

4. Same as 6th row, continuing the long chains the entire length.

5. Same as 7th row of medallion, without, of course, the corner chains.

This is an extremely pretty edging for any purpose, whether used alone or with matching medallion.

BONNET & FROCK FOR MISS TWO-YEARS

The bonnet has an especially simple finish of chain loops, as follows: Fasten thread over the tiny rolled hem or edge, chain of 5 double knots, picot, 5 double knots, miss about one-fourth inch, fasten and repeat. If preferred, a foundation chain may be made, as directed, of picots separated by 4 double knots; but the trim suggested is more quickly done and equally pretty for the purpose. No.100 crochet cotton may be used for medallion and edgings.

MAKING UP THE BONNET IS FASCINATING

The bonnet should be cut in three portions: The cap itself, which is one straight strip, and the ruffle, which consists of two straight strips seamed together at the center. To make the cap portion, French seam the back, gather the open edge and draw up together to form a crown. The raw edge of the opening should be inside the bonnet, of course, and should be swirled round and tacked down. About an inch from the gathering, run five or six rows of shirring, a quarter inch or so apart, adjusting to shape the back of the cap. Make a three-fourths inch hem at the front edge of the cap, or make an applied hem the same width if necessary, and edge with the narrow ruffle edging.

Now for the ruffle itself. There will be two rows of gathering required, set an inch apart, the first run an inch from the front edge of the ruffle. It is wisest to add the tatting before doing the gathering. Roll the hems on both edges, and tat the trim onto the front edge. At the center of the other rolled edge, baste one of the medallions, half on the fabric and the other half extending beyond it. Three inches from it on each side, baste another in the same manner. Be sure that the center blocks of all medallions go in the same direction, and take care to catch the basting threads through the picots. If you are not sure of your ability to make an even curve, use pencil dots to connect the tips of the picots in order to form a half circle. Cut out the fabric from beneath the medallion, leaving enough to turn back, and then turn this back and cover the edge

with buttonhole stitch done with white embroidery cotton, catching down the picots as you work. Repeat with the other two medallions, and then add the narrow ruffle trim along the edge. Gather the ruffle as described, and stitch it to the cap section, the front gather at the hem edge, which permits the ruffle to extend a little beyond the cap edge. Bind the neck edge all around, and finish with rosettes and ties of seven-eighths inch pink ribbon, of which two yards will be needed.

The bullion-stitch roses can be added either before or after the ties are put on. You will probably prefer to put them on before. No guide lines are necessary, for they are worked in clusters of three, two light pink ones at the top, and a dark one below, right through both thicknesses of material. Make the center group first, placing it in the middle of the bonnet between the two rows of gathering, right on the seam. Half an inch from the inner row of gathering make two fat black French knots, a quarter inch apart. Ring each of these closely with three bullion-stitches of light pink, using three threads of stranded cotton. Make a third French knot for the center of the flower below, and ring this with bullion stitches of deeper pink. This gives an inverted pyramid of posies. Make the daisy-stitch leaves with light green stranded cotton, again using three threads, and making each stitch a quarter of an inch long. Set one upright between the two upper flowers, and two others between the top and bottom flowers, one

to a side, to form another triangular shape. An inch and three-quarters at each side of the first cluster, make another, in the same manner.

THE DRESS IS A CHARMING WEE THING

Children's dresses are so simply cut nowadays that they are very little work to make. This one needs two pieces, a back and a front section. With the pieces cut out, make three rows of shirring at each front of the shoulder, drawing up to fit the back. French seam the shoulders, letting the second half of the seam come at the first or top line of shirring. French seam the sides also.

Slash the back of the frock, turn back the right edge and hem, and face the left edge, making a placket. Gather the neck edge to fit, and bind. Roll the sleeve and bottom edges and whip the trim in place.

Insert three medallions in the skirt, quite close to the edge, one at the center front, and the other two, three inches away, at each side of the first. Of course, in this instance the entire medallion is set in.

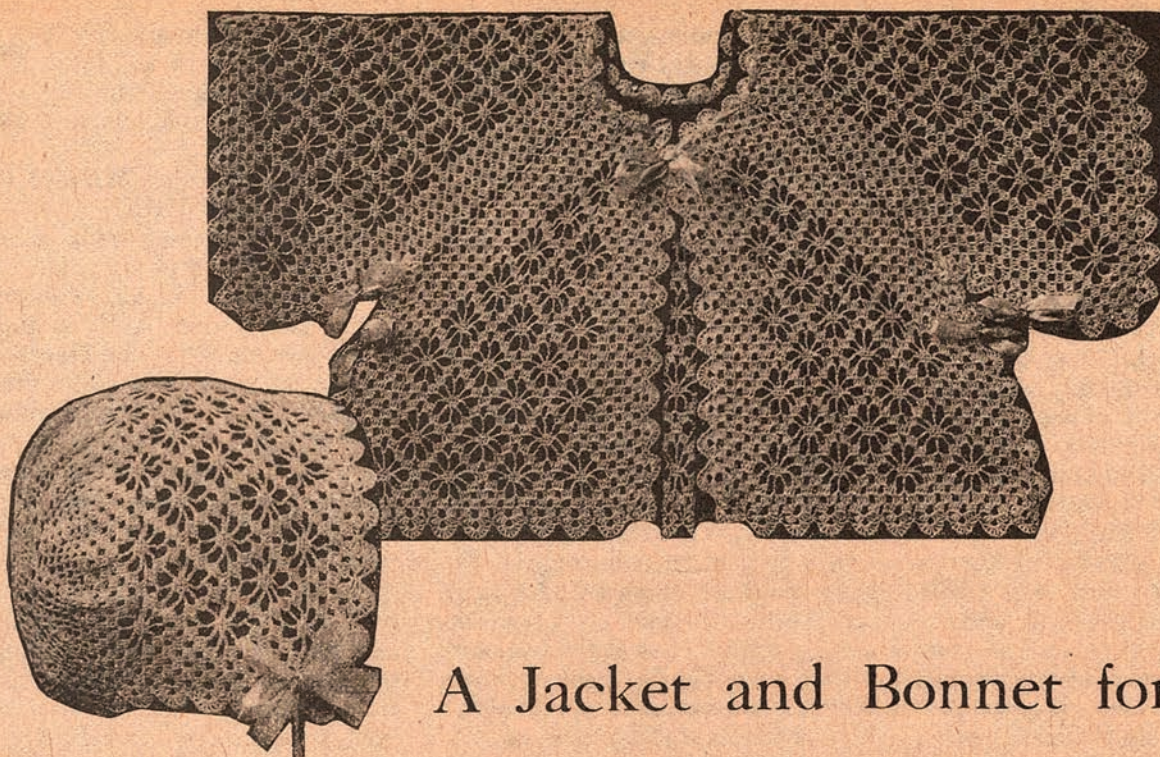
Between the medallions and an inch and a half beyond each of the end ones, make a rose cluster as for the bonnet. At the front of the neck, half an inch below the binding, make another cluster, the single rose uppermost this time, and about a quarter inch from the binding and an inch to each side of the cluster, work a single deep-pink rose. And there you are, ready for Miss Two-Years' spring debut.

CALLING ALL DOLLERS! Doll Lovers, Collectors, Designers

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DOLL WORLD EDITOR
HOUSE OF WHITE BIRCHES, INC.
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A Jacket and Bonnet for Baby

Use No. 50 crochet cotton, or coarser if desired. Begin the bonnet at center of crown with a chain of 8 stitches, join.

1. Ch 3 for 1st tr, 23 more tr in ring, join to top of 3 ch.

2. Ch 4, * tr in next tr, ch 1, repeat around, joining last 1 ch to 3d of 4 ch.

3. Ch 5, * tr in next tr, ch 2, repeat, joining to 3d of 5 ch.

4. Four tr (ch 3 for 1st), ch 2, miss 2; repeat, joining to top of 3 ch.

5. Sl st across 4 tr, * 5 tr, putting 3 tr in sp and tr in tr each side, ch 3, miss 2 tr; repeat, join.

6. Sl st across 5 tr, * shell of 3 tr, 2 ch and 3 tr under 3 ch, ch 2, repeat, join.

7. Ch 3, * shell in shell, tr in last tr of same shell, ch 2, tr in 1st tr of next shell, repeat around, joining last shell to top of 3 ch.

8. Ch 5, * shell in shell, ch 2, tr in single tr of last row, 1 sp of ch 2, miss 2, 1 tr, ch 2, repeat, joining last 2 ch to 3d of 5 ch.

9. Ch 5, * tr in 1st tr of shell, ch 2, shell in shell, ch 2, tr in last tr of shell, 2 more sp, ch 2, repeat, joining last 2 ch to 3d of 5 ch.

10. Two sp (ch 5 for 1st), * ch 2, tr in shell, ch 2, tr in same place, 6 sp, repeat, ending with 3 sp, ch 2, join to 3d of 5 ch.

11. All sp; there will be 8 sp to each division, or 96 sp in all.

12. Four tr, 1 sp; repeat, joining

last 2 ch to top of 3 ch representing 1st tr.

13. One sp, 4 tr, repeat, ending with 3 tr joined to 3d of 5 ch.

14. 15. Like 12 and 13th rows. This completes the crown, which may be made larger, if required, by repeating 9th row, with added sp between shells, and working the 12th and 13th rows once or twice more.

16. (Four tr, 1 sp) twice, * 4 tr, ch 4, d tr in next sp, ch 4, miss 3 tr, (4 tr, 1 sp), twice, repeat from * 8 times, making 9 patterns across front, 4 tr.

17. (One sp, 4 tr) twice, * ch 5, 3 dc in d tr and ch each side, ch 5, miss 3 tr, 4 tr, 1 sp, 4 tr, repeat (from * always), 4 tr.

18. Four tr, 1 sp, 4 tr, * ch 6, 5 dc on 3 dc and ch each side, ch 6, miss 3 tr, 4 tr, repeat, 1 sp, 4 tr.

19. One sp, 4 tr, 1 sp, * 4 tr, last 3 on ch, ch 5, 3 dc on 5 dc, missing 1st and last, ch 5, 3 tr on ch, and tr in tr, 1 sp, repeat, 1 sp, 4 tr, 1 sp.

20. (Four tr, 1 sp) twice, * 4 tr, last 3 on ch, ch 4, d tr in 2d dc, ch 4, 3 tr on ch and tr in tr, ch 4, d tr in next sp, ch 4, miss 3 tr, repeat, ending with d tr in 2d dc, ch 4, 3 tr on ch, tr in tr, (1 sp, 4 tr) twice.

21. (One sp, 4 tr) twice, 1 sp, * 4 tr, last 3 on ch, 1 sp, 4 tr, 1st 3 on ch, ch 5, 3 dc on d tr and ch each side, ch 5, miss 3 tr, repeat, 4 tr,

last 3 on ch, 1 sp, 4 tr, 1st 3 on ch, reverse from *.

22. (Four tr, 1 sp) 3 times, * 4 tr, ch 6, 5 dc on 3 dc and ch each side, ch 6, miss 3 tr, repeat, (4 tr, 1 sp) 3 times, 4 tr.

23. (One sp, 4 tr) 3 times, 1 sp, * 4 tr, last 3 on ch, ch 5, 3 dc on 5 dc, ch 5, 4 tr, 1st 3 on ch, 1 sp, repeat, (4 tr, 1 sp) 3 times.

24. (Four tr, 1 sp) twice, 4 tr, * ch 4, d tr in sp, ch 4, miss 3 tr, 4 tr, last 3 on ch, ch 4, d tr in 3d dc, ch 4, 4 tr, 1st 3 on ch, repeat, ch 4, d tr in sp, ch 4, miss 3 tr, (4 tr, 1 sp) twice, 4 tr.

25 to 32. Same as 17th to 24th row.

33, 34, 35. Same as 17th, 18th and 19th rows.

36. (Four tr, 1 sp) twice, * 4 tr, last 3 on ch, ch 4, d tr in 2d dc, ch 4, 4 tr, 1st 3 on ch, 1 sp, 4 tr, 1 sp, repeat, 4 tr.

37. One sp, 4 tr; repeat across front, 4 tr.

38. Four tr, 1 sp, repeat, 4 tr; continue around neck with shell of 3 tr, ch 2 and 3 tr in the side of sp on which the last 4 tr were worked, fasten with dc in next sp, repeat to opposite corner of front, shell in sp dc in top of tr, and work the shells across front, joining to 1st of 4 tr.

39. Sl st across the 3 tr, * ch 1, 8 tr in ch, dc in dc between shells; repeat from * around bonnet, ch 1, join and fasten off.

Finish with ties and rosettes of ribbon, or as liked.

The fronts, sleeves and back of the little jacket are made separately and joined. For the right front, make a chain of 122 stitches.

1. Miss 7, * 4 tr, 1 sp; repeat across.

2. Four tr, * 1 sp, 4 tr; repeat.

3. (One sp, 4 tr) twice, 1 sp, work in pattern (like 16th row of bonnet, from *, making 4 patterns, and ending with 4 tr).

Continue exactly as directed, working 4th row same as 17th of bonnet, 5th like 18th and so on, only that there are 4 patterns instead of 9. The pattern is a continual repetition, and further detail seems needless. The front edge of the jacket is straight; the underarm decreases somewhat as follows: End the 7th row with 1 space, thus dropping the 1st space of 6th row; make the last space of 9th row by working a triple treble in 1st treble of 8th row, which leaves you ready to begin 10th row with 1 space; continue to decrease in same way; ending 13th row with 1 space, 15th row with a triple treble, then in 20th row slip stitch over 4 trebles, end 23d row with 4 trebles, 25th with triple treble, 27th in same way, then continue up the shoulder, ending the odd rows with triple treble and beginning even rows with 1 space, until you have completed 44 rows, which brings you to top of shoulder. The 1st pattern row has 4 diamonds or patterns; in the 2d row are 3 patterns, the 3d is like 1st, but with 3 patterns, the 4th like 2d, and 5th like 3d; the 6th has 2 patterns, between the 3 of preceding row, the 7th is like 3d but with 2 patterns, then a pattern between the 2, and a pattern toward the front. Above the upper pattern, work as follows:

40. (One sp, 4 tr) 8 times.

41. (One sp, 4 tr) 7 times, miss 2, t tr in next (to narrow).

42. (One sp, 4 tr) 5 times, narrow.

43. (One sp, 4 tr) 4 times, narrow.

44. (One sp, 4 tr) twice, 1 sp.

This completes one front; the other is made to correspond.

For the sleeve: Make a chain of 218 stitches. Follow directions for the front, making 8 diamonds in the 1st pattern row 7 in next and 6 in next; again make patterns;

one at each side of preceding row, then 6, 5, 4, 3 and 2. The decreasing is done on each side of sleeve, at beginning and end of 4th row (the last space of 3d row being made by triple treble), 7th, 10th, 13th, 16th, 19th and 22d.

23. Ch 3, join to corner of last sp of 27th row of front, 3 more tr, (1 sp, 4 tr) 4 times, continue with the pattern across, ending with (4 tr, 1 sp) 3 times, 4 tr.

24. (One sp, 4 tr) 4 times, continue pattern ending with (4 tr, 1 sp) 4 times, 4 tr, join to corner of next sp of front.

25. Sl st to 4th tr, ch 3, join to corner of next sp, 3 more tr, (1 sp, 4 tr) 3 times, work across in pattern, (4 tr, 1 sp) 3 times, 4 tr, narrow.

Continue in this way, joining to the shoulder at front and decreasing a space each row on the other side of sleeve until you have completed the 39th row.

40. (One sp, 4 tr) 12 times, join to corner of next sp of shoulder, and fasten off.

For the back make a chain of 242 stitches. Work as directed for the front, only decreasing on both sides, as for the sleeve, until you have completed the 26th row (narrowed at end).

27. Ch 3, join to last tr of 23d row of sleeve, sl st to middle of sp at beginning of 24th row, (4 tr, 1 sp) 3 times, and continue in pattern, ending with (4 tr, 1 sp) 3 times, narrowing last sp.

28. (One sp, 4 tr) 4 times, and continue in pattern, ending with (4 tr, 1 sp) 3 times, 4 tr, join to corner of next sp, sl st up and to corner or middle of next sp.

Continue the pattern, joining each row as directed, decreasing the other side as before, until you have completed the shoulder-joining and 43d row.

44. (One sp, 4 tr) 10 times, join to corner of sp and fasten off.

The back has 9 patterns in 1st pattern row, then 8, 7, again 8, like 2d row, 7, as in 3d row, decreasing to 2 patterns in next 5 rows, 1 pattern in each row.

Work and join the remaining sleeve and front as directed. If preferred, the joining may be done with needle and thread when the different parts are completed.

Finish the edge to match the bonnet; first, a row of shells, fas-

tened with doubles between shells, then 8 trebles in each shell, with doubles in doubles between. Thread ribbon through the shells around the neck, for ties, and fasten the sleeves under arms with little knots of the same ribbon, also tie front to back in same way.

This cunning set is easily and quickly made, and one does not tire of the work, even though there is so much repetition. Both jacket and bonnet can be enlarged as may be required.

STENCIL DESIGN



DAISY STENCIL

This design is one of the few stencils that are made for small articles.

It has all the boldness and simplicity that the art commands and at the same time it is delicate and dainty.

It can be enlarged into a very striking and effective pattern for heavy materials and for large articles.

As for colors, the pattern rather suggests yellows and greens and browns, but suit your color scheme to the room or the article stenciled.

For colored materials, white could be used with yellow and green, but if white material is used, yellow ochre and brown would be pretty.

Curtains made of cream batiste and painted with brown, yellow and greens would be a fine color scheme for a north window.

Pillow tops, table runners, etc., of blues, browns and greens would be pretty decorated with this pattern.

Be sure to use the color pretty dry and don't have the brush too full of thick paint.

Stencil the entire pattern before lifting it from the material.

All paints look darker when stenciled on materials, even on white.

The stencil may be made easily by anyone.

Cardboard is the material used for the stencil. Especially prepared board may be purchased, but

any thin cardboard will do.

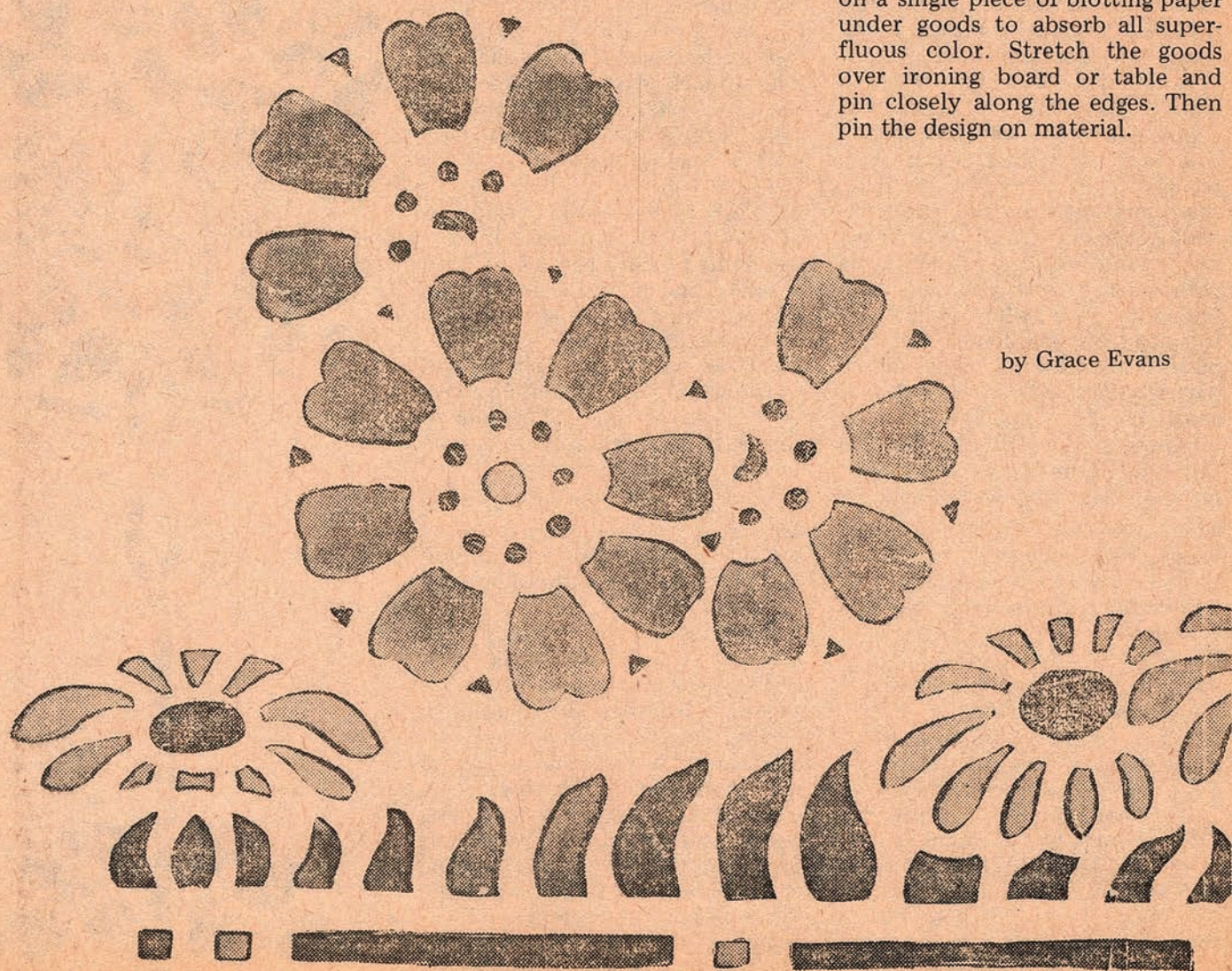
Trace the design from the pattern given here on the cardboard. Then darken the parts to be cut, for if inexperienced you may cut the wrong parts.

The tracing is done by putting impression paper under the pattern and going over the lines. If you use the unprepared cardboard, after cutting out the design, rub the cardboard over with a little sweet oil. This makes it waterproof and at the same time easy to cut. Place it upon a table and slip under it a piece of glass.

After cutting the stencil, varnish on both sides with shellac. Be sure that none of the shellac is allowed to settle in the corners.

In decorating your material place several layers of newspapers on a single piece of blotting paper under goods to absorb all superfluous color. Stretch the goods over ironing board or table and pin closely along the edges. Then pin the design on material.

by Grace Evans



When you have painted one part of a repeated pattern see that in removing stencil the edges will not blur.

Before repeating the design the exact position where each repeating piece is to be placed must be decided upon and marked by pins or lightly with pencil so that the work will be properly arranged.

Change the upper layer of newspaper every time you shift your pattern, so the color absorbed will not blur or stain the new material.

Apply the color quite thinly, using a separate brush for each color.

Be sure to have at hand a small piece of cloth wet with benzine or turpentine to wipe the stencil, for it is absolutely necessary to have your stencil clean on both sides.

Now you have your stencil ready, the next thing to consider is brushes. Almost any kind of brush of round bristle will do. The size depends on the pattern. A separate brush must be used for applying each color.

As almost any color can be had by mixtures of red, blue and yellow, these three are necessary to have at first. It is best to use transparent colors such as burnt sienna (brown), rose madder, which comes in four shades, and cadmium (yellow). These colors are mixed with turpentine or naphtha until it is like a stain.

The naphtha is preferable for goods of delicate texture. The turpentine causes the color of the goods to fade if the material is too delicate. This is especially true if

the turpentine is not refined.

And that leaves only the question of materials to consider. These may be of almost any kind or quality, but some fabrics are much easier to use than others. Cheesecloth is very popularly used for sheer material, but has the dis-

advantage of being very shrinkable. Unbleached muslin of a creamy color can be acceptably used. The coarse texture cannot be quickly treated, for the color has to be slowly rubbed into the fiber. A close scrim and Japanese grass cloth are effective materials.

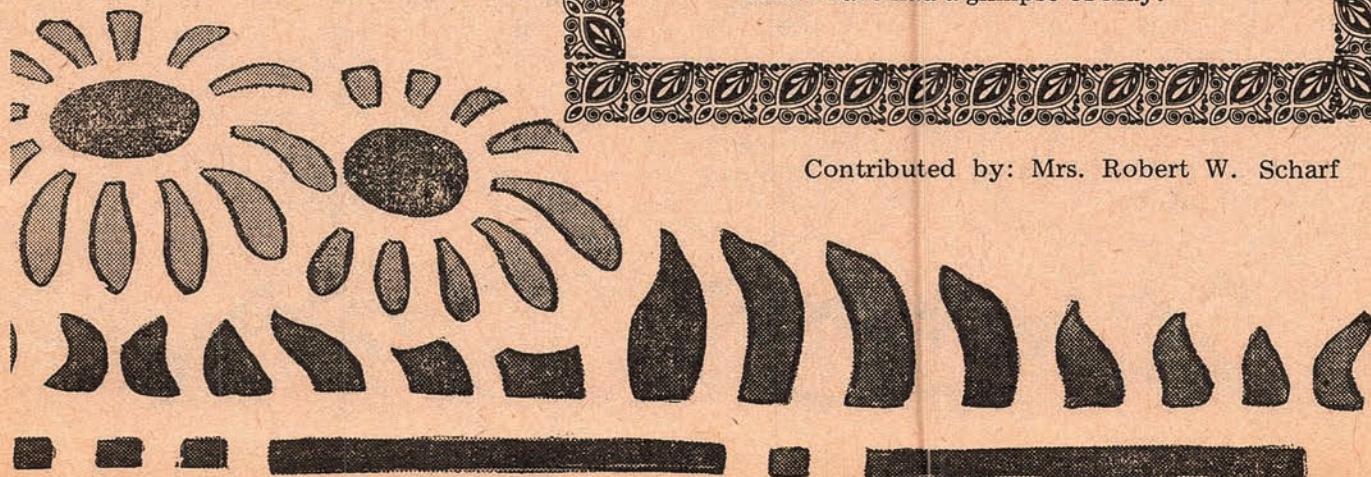
A MAYTIME GIFT by Cora Atherton Dugan

A whiff of fragrance comes to me,
Busy with my embroidery;
Can there be violets in the room?
I breathe again the rare perfume,
And from my work lift wondering eyes
To meet with instant, glad surprise.
A little maid, whose blue eyes shine
With love and mischief, meeting mine,
Stands in the curtained doorway, fair
Against the somber background there.

Each hand is filled with purple bloom
Of violets, that fill the room
With most delicious scent of spring—
The child's self-chosen offering.
Beneath her hat's wide brim uprolled
Stray little rings of fairest gold,
Sweet parted lips disclose beneath
A 'witching gleam of pearly teeth,
A smile that lights the little face
With dimpled and unconscious grace.

How long has she been standing there,
This charming little Golden-Hair?
Trying with all her might to hold
The secret that the violets told.
O, if some spell I could but know
To keep the darling longer so!
Who says that spring is lingering chill
In clasp of winter, drear and still?
Its flowers have bloomed for me to-day,
And I have had a glimpse of May.

Contributed by: Mrs. Robert W. Scharf





Shuttlebutt

TATTING WITH MYRTLE

A few of our readers have some of the old Needlecrafts which were published in the early nineteen hundreds. They had many outstanding designs in crochet, embroidery, and in tatting. My design this month, was published in the April 1918 issue. I have tatted the center medallion, and one of the medallions, with edge, around it. Those of you who like a lacy centerpiece with plenty of picots may like to make the centerpiece with the five outside medallions the same as the center one. The count in the outside medallions is the same, except with fewer picots. Or you could easily make the centerpiece having all the medallions the same as the ones around it. As the majority of my readers prefer to use No. 30 crochet cotton, I have tatted my cross section with that number. The resulting centerpiece would measure $15\frac{1}{2}$ inches across. The one in the magazine was made of No. 5 ecru crochet cord, which would no doubt be 4 or 5 inches larger. The instructions were very clear, and easy to follow, making it a pleasure to tat.

Mrs. Duplisea of South Windham, Maine suggests tatting as a project for senior citizens, as it needs very little eyesight, just a lot of counting. She has tatted for 57 years; and like many of us, collects tatting shuttles. Her collection consists of 23 shuttles.

Bonnie Luce, 3441 S.E. 194th, Portland, Oregon 97236 has kindly sent addresses where one may purchase wooden handmade shuttles. [Mrs. Karl Moore, 819 N.E. Hughes Rd., Washougal, Washington 98671] (price \$4.75) also at [Serendipity Shop, 1547 Ellinwood, Des Plaines, Ill. 60016]. She does not know the price of these. She is interested in finding a bone and a celluloid shuttle, as she is also a collector of tatting shuttles. Bonnie is interested in seeing patterns from England and Australia. She has asked if there is a way of tatting with three threads, and suggests that I might discuss it in one of my columns. Yes, Bonnie, there is a way to tat with three threads, which means tatting with three shuttles. It is seldom necessary however, unless you wish to use three different colors in the same edging, or in the same round of a doily, or centerpiece. To tat with three threads and three shuttles, you must carry all of them along, which means you must tat two threads onto the shuttle thread you are using, as in making a chain, or you must use two shuttles (side by side) at the same time, tatting onto a single thread, which is possible, but by no means easy. I have made two samples, demonstrating both methods. In each sample, I used three colors; red, white, and blue,

each wound onto a different shuttle. Tie the three threads together, and in No. 1, pick up one with red, make r of (6 d,p) 3 times, 6 d, cl r. drop shuttle, and pick up white, Make r of 6 d, j in last p of previous r, (6 d,p) 2 times, 6 d, cl r. Drop white, and pick up blue, make r of 6 d, j in last p of last r, (6 d,p) 2 times, 6 d, cl r. (cloverleaf) pick up white, and chain with red and blue, forming the stitches; 3 d, p, 10 d, p, 2 d, p, 10 d, p, 3 d, rw, and repeat (the red and the blue show on the chain).

In No. 2 sample, the cloverleaf is made the same, but the chain is made using 2 shuttles at the same time, tatting onto the white thread, which shows.

There is another way of tatting with three threads. You may wind 2 threads (each a different color) onto the shuttle, and tat them at the same time; or you may tat onto 2 ball threads at the same time, making a chain. Your rings and chains will be larger with this method. I have been asked to make rings of this method, for stationery, but they are not nearly so dainty.

I have received a few letters with very ineligible addresses, which I could not answer. If you wish a reply, will you kindly enclose a self-addressed, stamped envelope, with your address plainly written. I like the printed labels that appear on many of the envelopes, and it would be nice to enclose an extra one.

I wish to thank all for your interesting letters, and for your interest. If you have not received an answer, I may still get to you.

Happy Tatting, Myrtle



This centerpiece is composed of five large medallions or doilies arranged around a sixth. No.16 crochet-cotton may be used, finer or coarser according to the use for which the centerpiece is intended. No.5 ecru thread or crochet-cord makes a handsome piece for the table of library or living-room, and the medallions may serve as doilies to match.

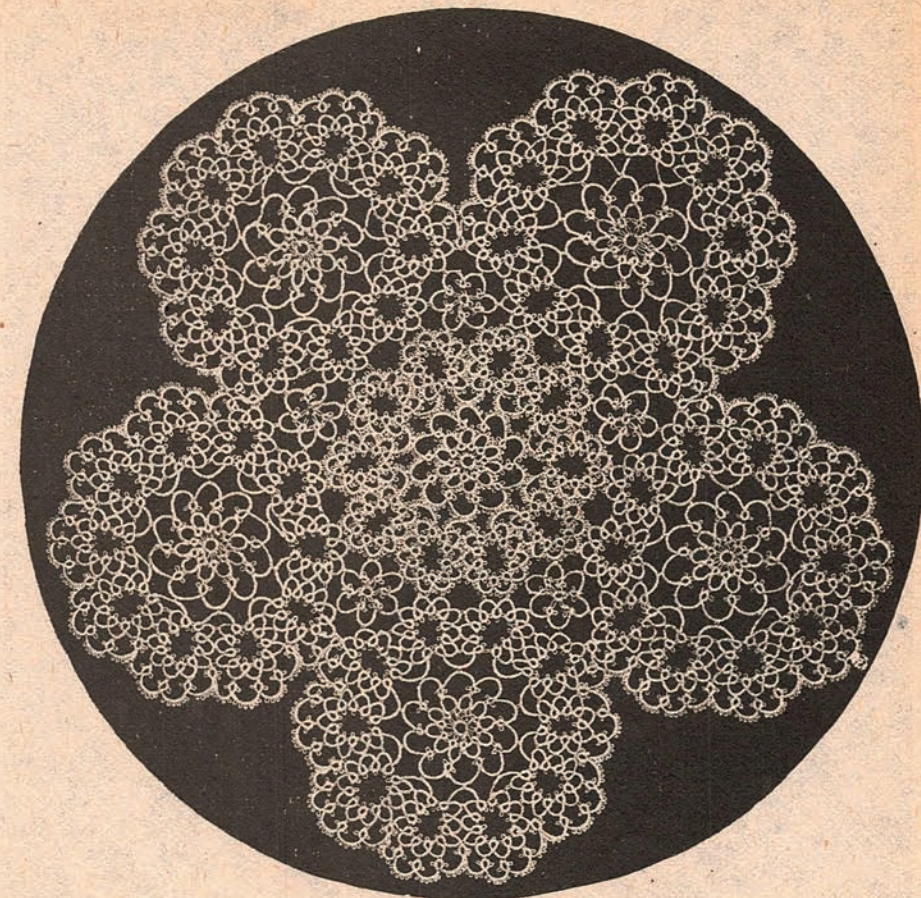
Commencing with the center medallion:

1. A ring of 1 double knot, picot (a little longer than usual), (2 double knots, picot) 9 times, 1 double knot, close, tie and cut thread. This gives you a ring of 10 picots, each separated by 2 double knots.

2. A ring of 2 double knots, picot (of usual length), 2 double knots, join to picot of center ring, 2 double knots, picot, 2 double knots, close; a chain of 4 double knots, picot, (2 double knots, picot) 4 times, 4 double knots; a ring, joining to preceding ring by side picot, and by middle picot to next picot of center ring. Repeat rings and chains alternately, joining each ring as directed, last ring also to 1st by side picot, and last chain at base of 1st ring. This row completes a 'pretty wheel.

3. A ring as in last row, joining by middle picot to middle picot of chain in last row; a chain of 4 double knots, picot, (2 double knots, picot) 8 times, 4 double knots; repeat rings and chains alternately, joining a ring to each chain of last row, and last chain at base of 1st ring. This completes a medallion suitable for many purposes.

4. A ring of 2 double knots, (picot, 2 double knots) 5 times, close; a chain of 2 double knots, (picot, 2 double knots) 5 times; a ring like 1st, joining by 2d picot to 4th picot of preceding ring; repeat until you have 9 chains and 10 rings, alternating, joining each ring to preceding as directed; and last ring by 4th picot to 2d picot of 1st ring; a chain of 2 double knots, (picot, 2 double knots) 4 times, join to middle picot of medallion, (2 double knots, picot) 4 times, 2 double knots; repeat, joining the 1st 3



A TATTED CENTERPIECE

(A 1918 DESIGN)

chains of succeeding scallops by middle picot to middle picot of last 3 chains or preceding scallop, and last scallop to 1st in same way, also last chain at base of 1st ring. This completes a very pretty doily.

For the outer medallion:

1. A ring as for the center of 1st medallion.

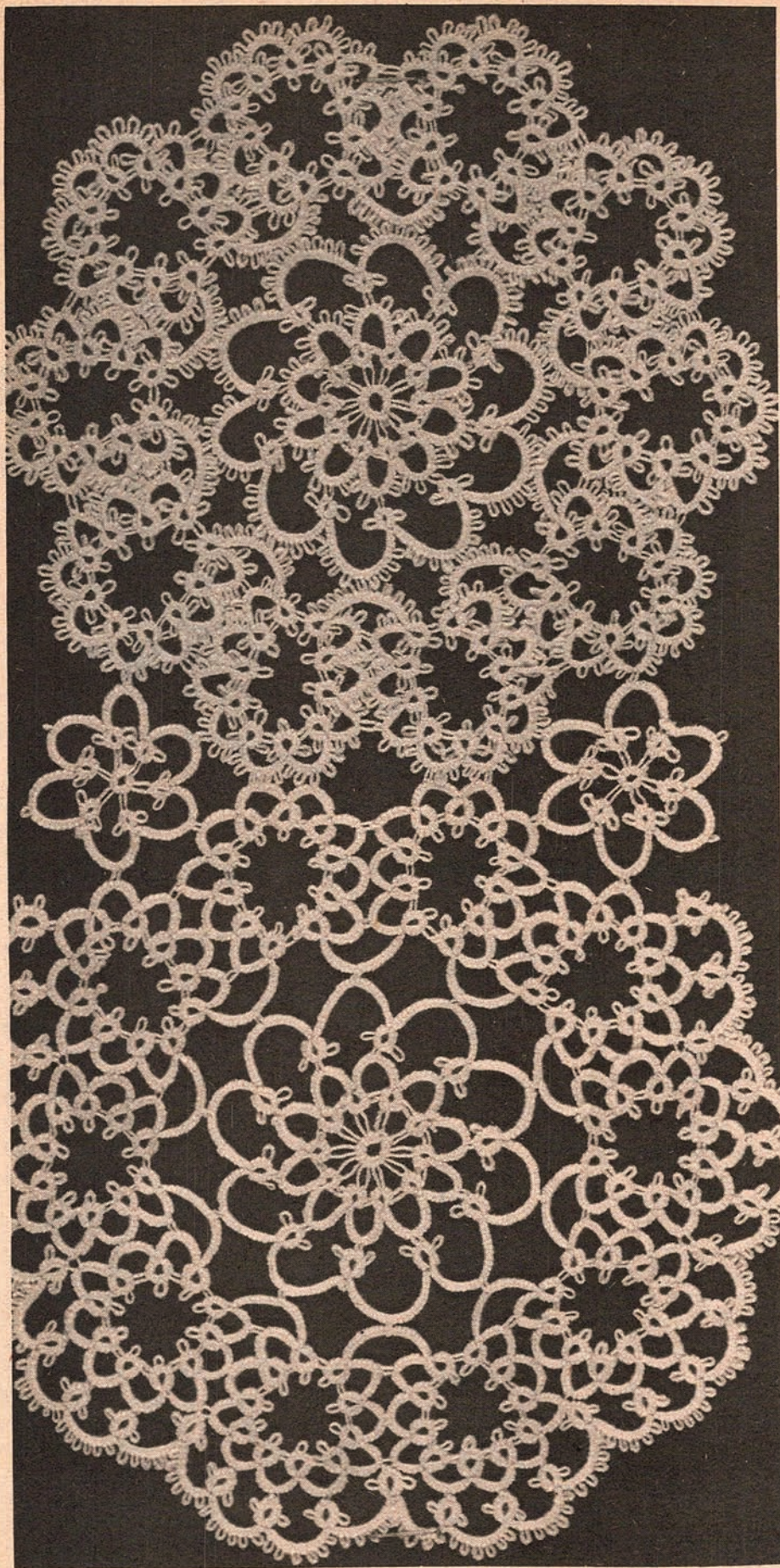
2. A ring as in 2d row of 1st medallion; a chain of 8 double knots, picot, 8 double knots; a ring, as before, joining to preceding by side picot and to center ring by middle picot; repeat, alternating chains and rings, joining last ring also to 1st and last chain at base of 1st ring.

3. A ring of 4 double knots, picot, 2 double knots, join to picot of chain, of last row, 2 double knots, picot, 4 double knots, close; chain of 12 double knots, picot, 12 double knots; repeat rings and chains alternately, joining a ring to each chain of last

row as directed, and last chain at base of 1st ring.

4. A ring as in 3d row; a chain of 6 double knots, picot, 6 double knots; a ring, joining by 1st picot to 3d picot of preceding ring; repeat until you have 9 chains and 10 rings, joining each ring to preceding as directed, and last ring by 3d picot to 1st picot of 1st ring; make a chain of 11 double knots, join to picot of chain of last row, 11 double knots; repeat the scallop, joining 1st 3 chains by middle picots to corresponding chains of preceding scallop, leaving 3 free chains at the top; join the last scallop to 1st in same way, and last chain at base of 1st ring. Join this medallion to center medallion by chains of 2 scallops; or, if preferred, this joining may be made by means of needle and thread when all are completed.

Join an outer medallion by 2 scallops to 2 scallops of the cen-



Large center medallion and smaller medallion, joined

ter, and each medallion to preceding by middle picot of 2d free chain at top of scallop, leaving 6 free scallops on the outer edge and 2 inside; join 5th medallion to 1st in same way.

To fill in the space between medallions, make a small wheel as follows:

1. Center ring of 6 picots, separated by 2 double knots, the picots of extra length as directed for center ring of 1st medallion; close, tie and cut thread.
2. A ring of 2 double knots, picot, 2 double knots, join to picot of ring, 2 double knots, picot, 2 double knots, close; chain of 10 double knots, join to middle picot of free chain of medallion, 10 double knots; repeat rings and chains, joining each ring to picot of center ring, and each chain to a free chain of medallion, of which there are 6 in all; join last chain at base of 1st ring.

Surround the centerpiece with a border as follows: A ring of 3 double knots, picot, 3 double knots, join to picot of 1st free chain of 4th scallop of medallion, 3 double knots, picot, 3 double knots, close; a chain of 2 double knots, (picot, 2 double knots) 6 times; a ring, joining to next free chain of same scallop; a chain; a ring, joining to 3d free chain; a chain; a ring, joining to the picot which joins the upper chains of 2 scallops; a chain; a ring, joining to 1st free chain of next scallop, and so continue around the medallion; after joining to the free chain of scallop next below where the medallions are joined, make a chain of 6 double knots, a ring, joining to the picot which connects the medallions; chain of 6 double knots, a ring, joining to 1st free chain of next medallion, chain of 2 double knots, join to picot of last long chain opposite, (2 double knots, picot) 5 times, 2 double knots; a ring joining between scallops, and continue around.

By working a border entirely around one of the outer medallions you have a very pretty carafe-doiy, and the center medallion may serve as a tumbler-doiy to match. The various designs which go to make this centerpiece may be used for a variety of purposes.

FLORAL BUTTONS MADE FROM BREAD CRUMBS

These buttons were originally designed for the summer shirt-waist and the lingerie frock. They are within the means of any woman, no matter how slender her purse.

Effects in Dresden, Wedgwood, and Persian may be wrought with pleasing results; it lies wholly with the individual and her artistic ability to create real gems of workmanship, embodying beautiful designs and harmonious color effects.

So many designs may be worked out with the aid of the many colored, tiny porcelain beads used for the inlay work, and so many colors may be harmonized that the work becomes a real bit of art. It is easy to learn, and skill soon comes with practise.

Let us now consider the material necessary for perfect results. Wheat bread crumbs form the foundation of these buttons. The name "Floral Button", comes from the sachet powders used to perfume them. Violet sachet is used for buttons in the following colors: Violet, lavender, dark blue, pale blue, and gray. Rose sachet for dark red buttons, rose-pink, and pale pink. Heliotrope sachet for various tones in that color. Lilac sachet for lavender tones, and so on, a symphony in colors and odors.

The tiny porcelain beads used for the inlay work come in all colors. One may also use the cut gold and silver beads to advantage.

The coloring substance used to color the button paste is purely vegetable, therefore odorless and can be obtained in a variety of colors.

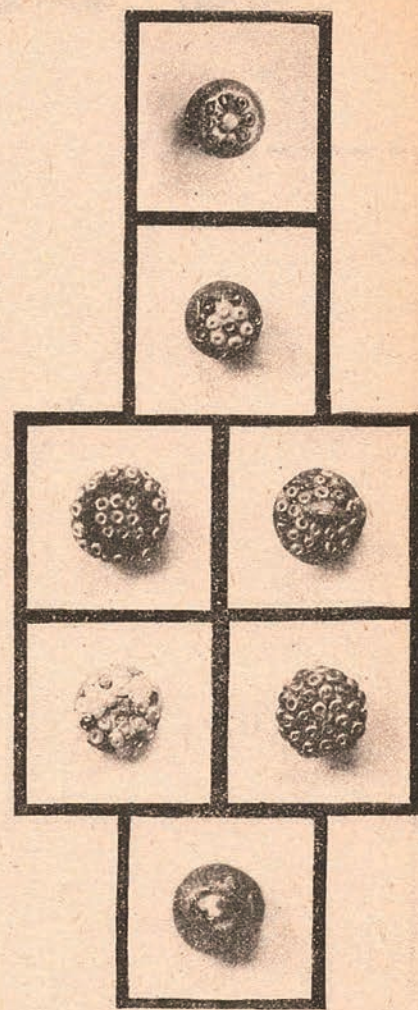
In purchasing sachet powders, it is important to buy only the coarsest powders - avoid the pulverized variety. Fresh, and by no means stale, bread crumbs must be used for the paste. Carefully grate a thick slice of the bread, using a nutmeg-grater for this purpose. The crumbs should be as light and flaky as falling snow. To every four heaping teaspoonsful of the flaked crumbs, add a level teaspoonful of sachet powder. Add to the bread crumbs and sachet a fixative made from one

heaping tablespoonful of white flour to which has been gradually added one-half cupful of cold water. This must be perfectly smooth and free from lumps. The fixative must be made the day before required, let it stand twenty-four hours in a warm place. When ready to use mix it carefully.

Now to the perfumed bread crumbs add enough of the fixative to make a stiff paste, one that can be easily handled, taking care that it is not too stiff. Then add a bit of the vegetable coloring, whatever color desired, using one's own judgment as to the strength of the color. Mix carefully for fully ten minutes, so that the ingredients are well blended. Keep a dish of water at hand in which to moisten the tips of the fingers and the palm of the hand, as well as the paste if it is too stiff in rolling it into buttons. Use a small knife to cut the paste into the desired size for the buttons.

A thimble may be used for a mold, filling it to the brim, then empty the paste onto your working table or board, fashion into a roll, and mark off into four equal parts. Now take a piece of the paste, roll it into a perfect globe, keep it in the palm of your left hand and with the fingers of the right, gently flatten it just a little. Have at hand the porcelain beads, and a little flat dish containing diluted glue, diluted with water to the consistency of cream, into this mixture dip one of the tiny porcelain beads, for the inlay work suspending the bead on the tip of an ordinary needle, taking it up on the point of the same needle of course, placing it and gently patting it into the button paste with the aid of the needle.

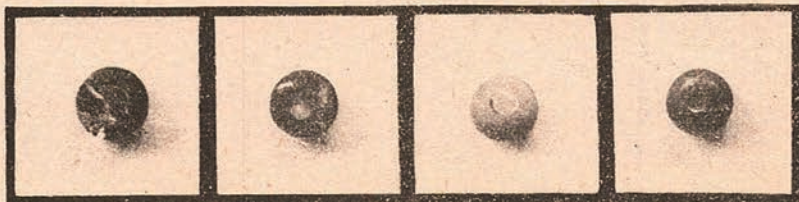
When inlay design is complete, moisten with a little water, and roll the button gently as when you started to form the globe. This



FINE PORCELAIN BEADS
USED FOR INLAY

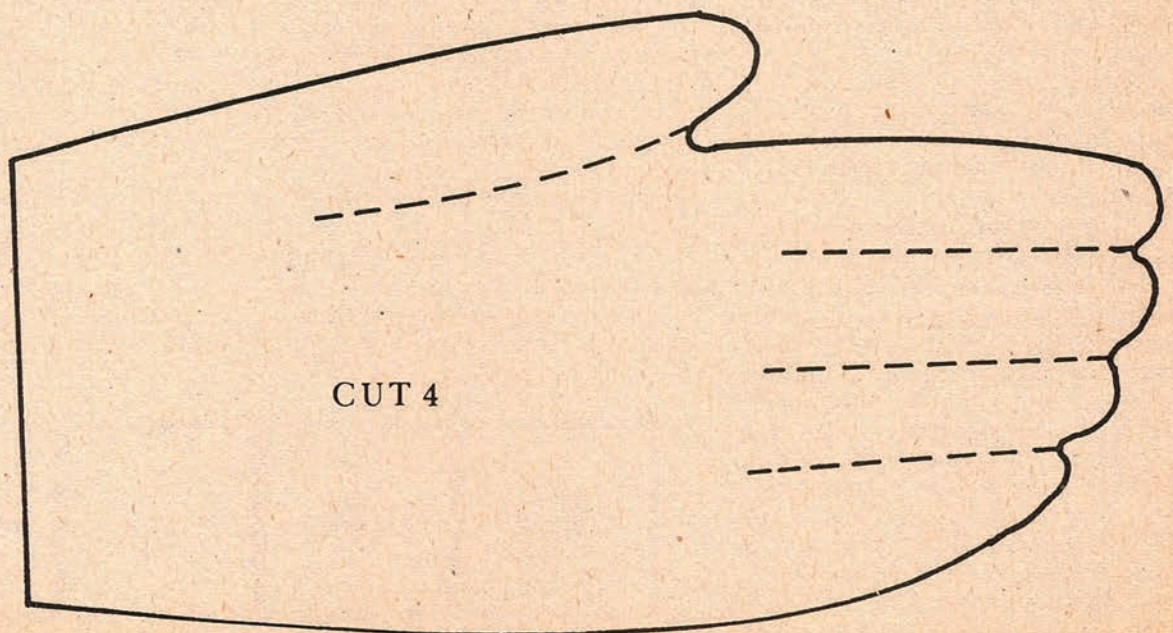
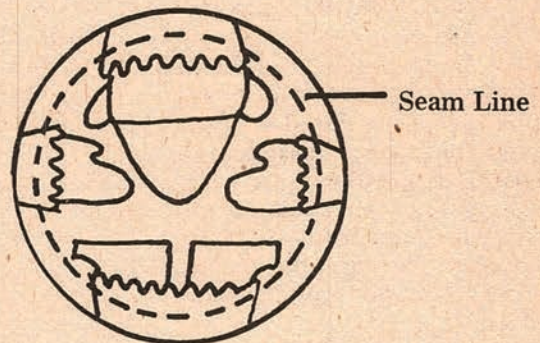
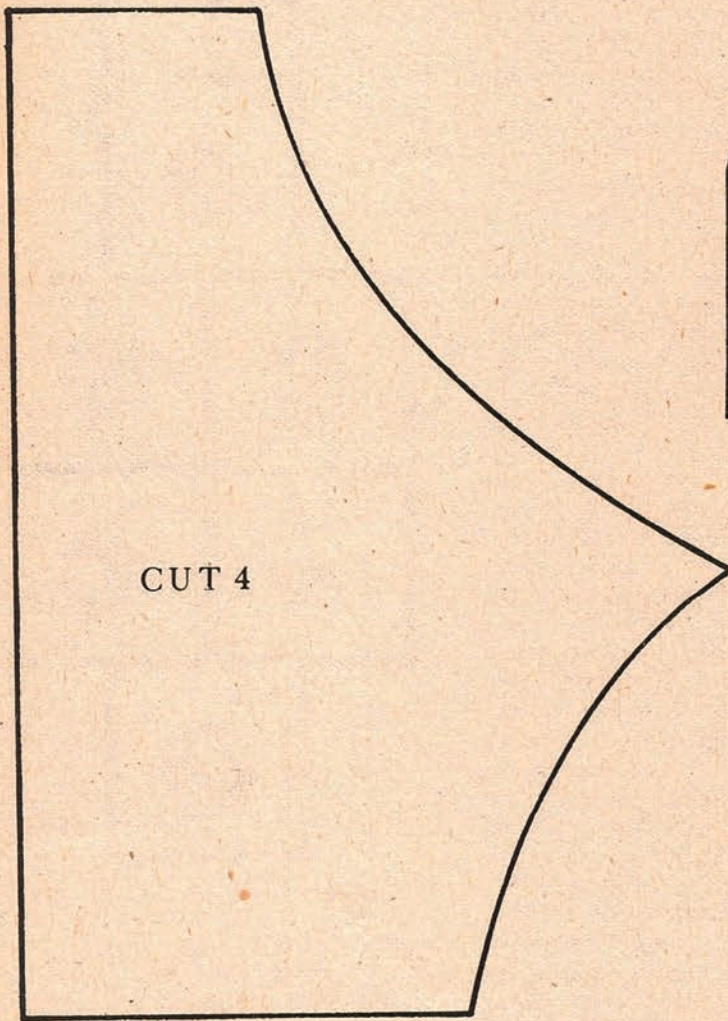
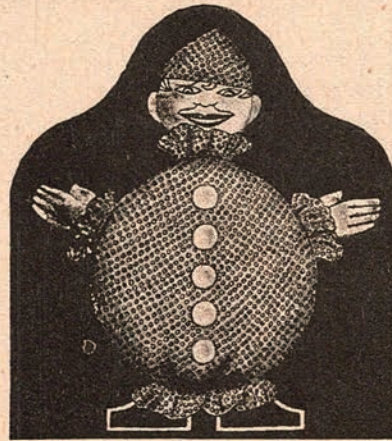
secures firmly the inlaid design. Slightly flatten the button again in the palm, design downward. Insert the loop. Use fine white-covered hat wire; make a small loop, twisting the two ends tightly together, to form a point that can be easily inserted into the paste. Dip point of loop into glue, insert in paste, gently drawing up loose paste about it, using the pointed end of a nail file.

Place completed buttons in a box, face downward, put box in a dry place to stand undisturbed from five to seven days.



TWO COLORS OF PASTE CAN OFTEN BE MIXED EFFECTIVELY TO GIVE A MOTTLED APPEARANCE

A Jolly Pillow



A JOLLY PILLOW

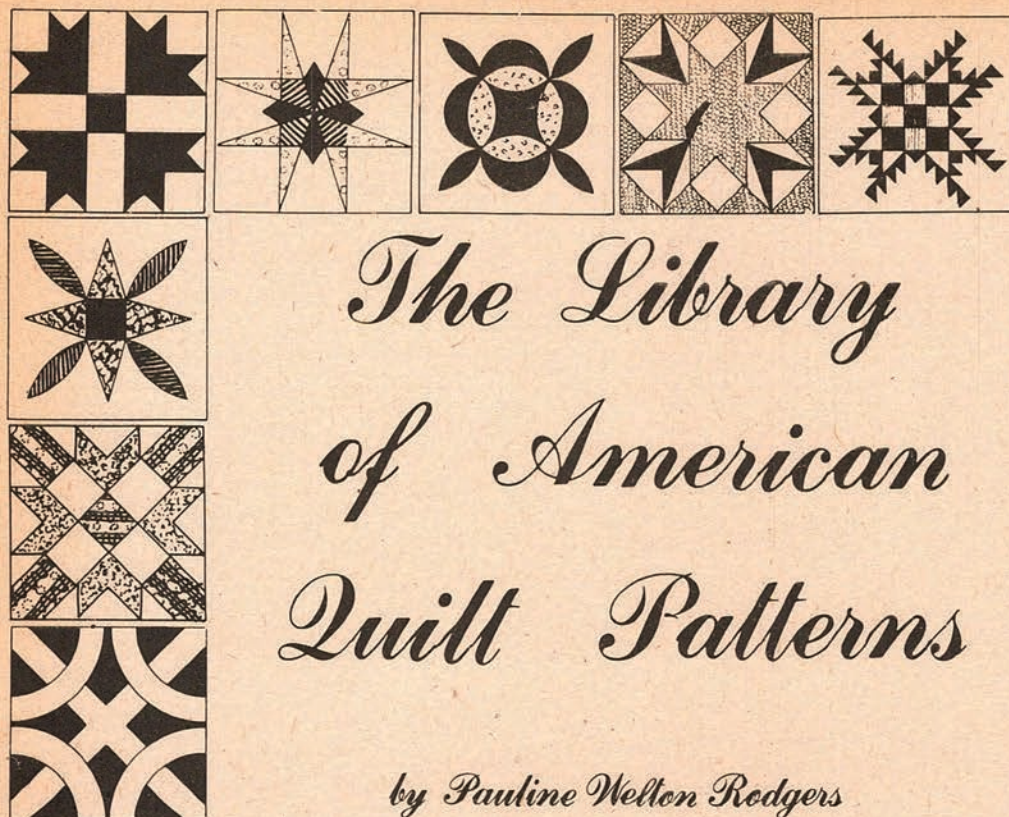
This clever clown cushion has a floppy head, hands and feet. His pillowy personality provides a soft spot in a hard world.

A yard of red-figured chintz will be sufficient for the clown's body, hat and ruffles. You will also need pink felt or fabric for his hands and head, and black felt or fabric for his feet.

Make head, hands and feet, stuffing head and feet lightly, and hands very lightly. Embroider details on hands and face with black embroidery floss. Trim pillow body with circles of white felt. These may be secured with fabric glue or sewn in place.

The basic body is two 14" circles of chintz, with $\frac{1}{2}$ " extra allowed for seams. Cut strips of chintz approximately 2" wide. Hem, and gather to make ruffles. Arrange as shown around hands, neck and feet. Place hands, head and feet on right side of circle as shown. Place the other circle on top, with right sides together, and sew around, catching hands, head and feet into the seam. Leave open for turning. Turn, stuff, and close opening. If you prefer, you may insert a zipper in pillow back, and use a standard round 14" foam pillow.





The Library of American Quilt Patterns

by Pauline Welton Rodgers

THE PERPETUAL TWO-PATCH

The American Heritage dictionary defines the word "perpetual" in more than one meaning. Yet only one of these definitions suits the two-patch illustrated in Diagram A, which is "ceaselessly repeated". With this particular two-patch, the word perpetual is more than suited, for the pattern units are of the type which have long held an intriguing fascination for designers as well as for quilters, and are favorites among the more experienced quilters in that the two pattern units can, and often do, form an endless array of many different settings for completed quilts. The continuous effect possible with this two-patch is not even destroyed by combining it with a third unit consisting of an equal four-sided square. In fact, it is sometimes necessary to use a square to complete the overall, well balanced pattern so often seen in some of the setting arrangements of the finished quilts.

The reader may now wonder if this more than familiar two-patch

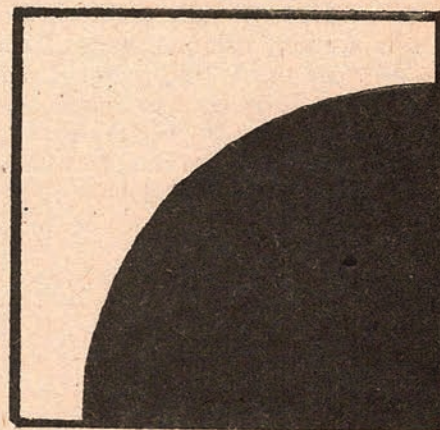
has the right to a position in Olde Time Needlework. Indeed it does, for its first use dates back before the birth of Christ, being discovered by archaeologists in their search for antiquities of the Middle East. Here in their diggings over the centuries, and during our era, they have uncovered artifacts consisting of clothing and broken vase shards that were decorated with this two-patch in border designs. Other discoveries were the usual floor type mosaics found in temples, mosques, and remains of palaces. But for us, the use of this design employed with cloth begins in the year 1849, when some unknown quilter pieced together the arrangement illustrated in Diagram J, which she decided to call "Rocky-Road-To-Dublin". Then in 1930, two more settings appeared, known to us as "The Doves" (Diagram Q), and the more familiar "Drunkard's Path" (Diagram I). Of course it is only feasible to assume that there may exist other settings or arrangements much

older than the three mentioned, but these are the only dates available among the sixty-nine settings I have in my pattern collection. Many of these settings are unusual and while I cannot show all of them, I have chosen a few for you to work with, and will also identify some of those you probably recognize.

These patterns or settings are definitely not for the beginner to the world of quilting, unless she is an accomplished seamstress. The sewing together of the two units is very much the same as putting a sleeve into a dress. I do suggest to the beginner especially, that if the illustrated designs should appeal to her (or him), that she cut out fabric pieces of Unit No. 2 only, and applique them to the 6 inch square block (Unit No. 3). In fact, though this is the lazy method, it is definitely much easier to applique the quarter circles onto the squares, then to sew the square together to form the design desired. Another hint of caution should be mentioned here also to even the experienced quilter; care must be employed when setting the completed units together in their design arrangements. They can be very tricky, and it is quite easy to make an error in the setting of the finished blocks. It is best then, to join the finished 6 inch blocks row by row in strips first, then sew the rows together to complete the designs as illustrated.

Diagrams Q and R are for quilts measuring 96 by 108 inches square without their borders. If

Continued on page 24



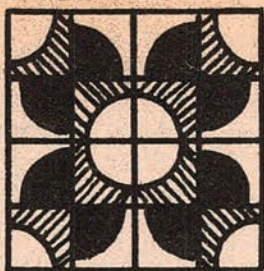
A. THE BASIC UNIT



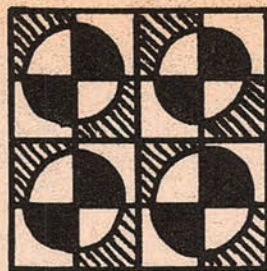
B. AROUND THE
WORLD



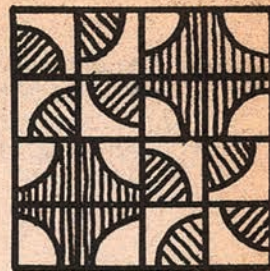
C. FOOL'S
PUZZLE



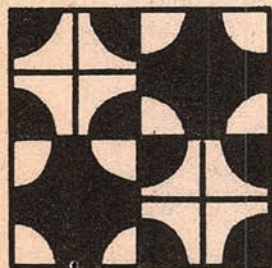
D. WONDER OF
THE WORLD



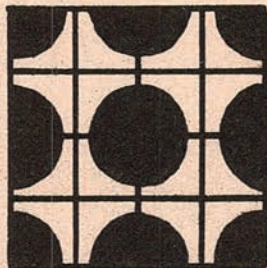
E. ROBBING PETER
TO PAY PAUL



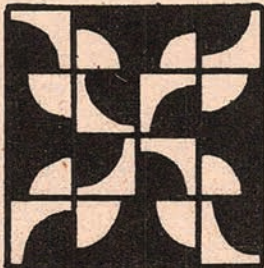
F. ROBBING PETER
TO PAY PAUL



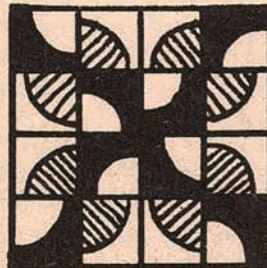
G. MILL WHEEL



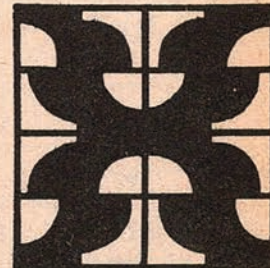
H. PULLMAN'S
PUZZLE



I. DRUNKARD'S
PATH



J. ROCKY ROAD
TO DUBLIN



K. FALLING
TIMBERS



L. LOVE RING ,
or NONE SUCH



M. MOORISH TILES



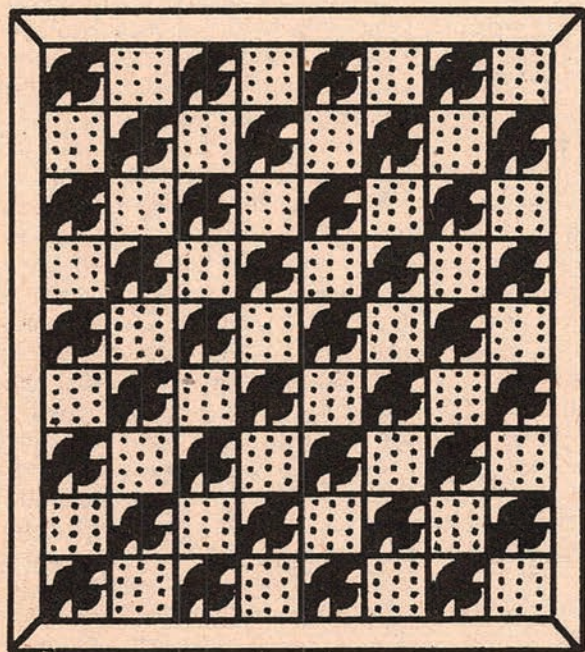
N. SLAVE CHAIN



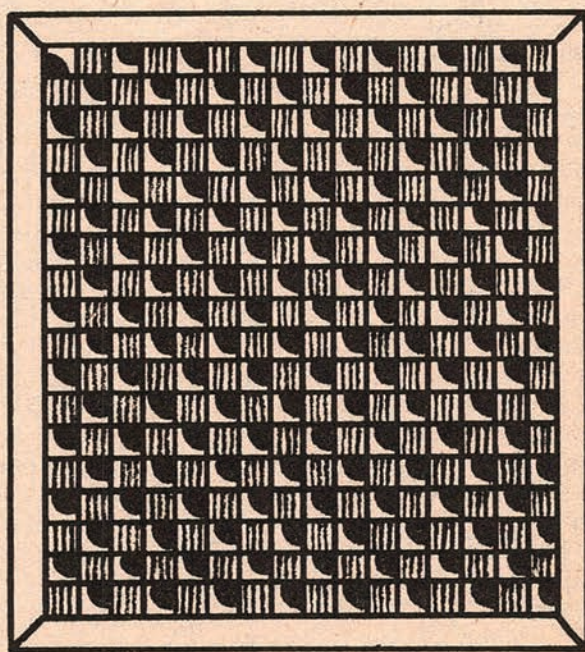
O. CHAIN LINKS



P. CYPRESS VINE



Q. THE DOVES



R. STEPPING STONES

Library of Patterns (continued)

borders are added, they should measure no more than 3 inches wide. Diagram Q is set together in an alternating arrangement with the use of a 12 inch square block to complete the design. Each illustrated quilt suggests that three different fabric colors are to be employed, which means you will need at least 4 yards of a flowered print, 4 yards of a matching solid, and 4 yards of white, with such yardage also including the extra amounts which are needed for ¼ inch seam allowances and, ½ inch seam allowances if applique should be employed. Our main interest however lies with the illustration for the quilt which is titled "Butterfly Wings". This is the basic design we shall be concentrating on for the completion of a future quilt to add to your heirloom keepsakes.

GENERAL INSTRUCTIONS FOR THE "BUTTERFLY WING" QUILT

Using white typing paper, trace the three pattern units first, then cut them out and glue to sturdy pieces of cardboard. When the glue is thoroughly dry, cut your cardboard units out very carefully. Write the name of the pattern, and its Unit Number, onto each unit. Allowing for ¼ inch allowance, lay your units on the wrong side of the fabrics to be used, and trace around the edges using a ball-point pen.

You will need 167 of Unit No. 2 in a rose flowered print; 58 of Unit No. 1 in a matching rose solid fabric; and 52 of Unit No. 3 in a white fabric. The little six (6) inch blocks are set 14 across, and 15 down, for a quilt top that will measure without its borders 84 by 90 inches square. Borders measure 3 inches wide by 90 inches long at the top and bottom of the quilt, and 3 inches wide by 96 inches long at both sides of the quilt. There will be a total of 210 pieced blocks to complete the quilt.

Yardage requirements - You will need 5 yards of a rose flowered print; 7 yards of white; 7 yards of a matching rose solid, and 3½ yards of a darker rose solid for the border.

There may be some of you who would like to obtain all 69 illustrations for settings that are available to date. When ordering, send \$3.00 and request for "The Perpetual Two Patch" illustrations. These illustrations also come with 15 different units, for five (5) different block sizes, and include the titles, as well as simple, short instructions. First class postage is also included in the price, so please do not add extra to the order.

Send all requests for pattern information, orders and antique patterns to the [Library Of American Quilt Patterns, Post Office Box No. 1752, Silver City, New Mexico 88061].

TIDBITS AND TRIVIA

I have been searching through my scrapbooks of old newspaper and magazine clippings for advertisements concerning quilt patterns dating before the 1940's. In them I found something of interest, showing us in these modern times how our English terminology has changed over the years. On quilt patterns that used squares, triangles, and such, when sewn together in cloth form the word "pieced" was used. Today, the younger generation calls this patchwork, and very rarely now do we hear the word "pieced" used, except when in the company of our Golden Agers.

Help is needed! Mrs. Merita Page of Weaverville, North Carolina is searching for a Dutch Boy and Girl pattern. These she mentioned in her letter are new to me, for she describes the Dutch Boy as showing his back to the viewer as he holds up his breeches. The Dutch Girl was not described, but the pair sound unique. If any reader of this column has this particular set, or any Dutch Boy or Dutch Girl patterns available, it would be greatly appreciated if they would send such patterns to this column. In turn, I will send a pair of Old-Fashioned Children as a fair exchange. Please remember to add source, dates, and history if any.

I have had many requests from readers who are beginners in the art of quilting, asking for a source or book that will be of aid

to them. Among my many books, there is a lovely little pocketbook measuring 4 by 5½ inches square. It contains 86 pages of very simple information, and is well illustrated. This little booklet is called: "The Beginner's Book of Patchwork Quilting", and was written by Lydia Peraza Encinas. The booklet was published in June of 1974 by [Bantam Books, Incorporated of 666 Fifth Avenue, New York, New York 10019]. The catalog number of this booklet is No. HX8560. Before making any inquiries to Bantam Books, check with your local bookstore or stores. They usually keep an immense catalog of up-to-date sources on all books which are available to the public.

In the past months, I have also received requests for a possible source where Canadian quilt patterns could be found. Fortunately such a source is available. Send \$4.50 to [Conroy Publications, 360 Stewart Drive, Sudbury, Ontario, Canada P3E 2R8]. Ask Mrs. Mary Conroy, the publisher-editor to send to you your one year's subscription for the Canadian quilts. It comes in newspaper form with an average of 20 pages or more, 5 times a year. This little Canadian newspaper is always chock full of exquisite quilt patterns, with photographs of museum quilts, information concerning quilt fairs and open house displays. It contains nothing other than interests for the quilt enthusiasts, and is worth adding to your personal collection of books, magazines and patterns.

Several quilt friends have made out orders which have left me rather puzzled. They have failed to specify exactly what it was they were ordering, which meant I have had to write to them for clarification. So, when you order any lists, patterns, or motifs from the Library of American Quilt Patterns, please give the name of the magazine the pattern offer is in; the date of the magazine issue; the name of the pattern, and if possible the page number the pattern appears on with its diagram number. I have many patterns listed at the same prices, and having this necessary data will enable me to get your order posted more quickly.



BUTTERFLY WINGS



S. BATS IN
THE BELFRY



T. BALL
AND CHAIN



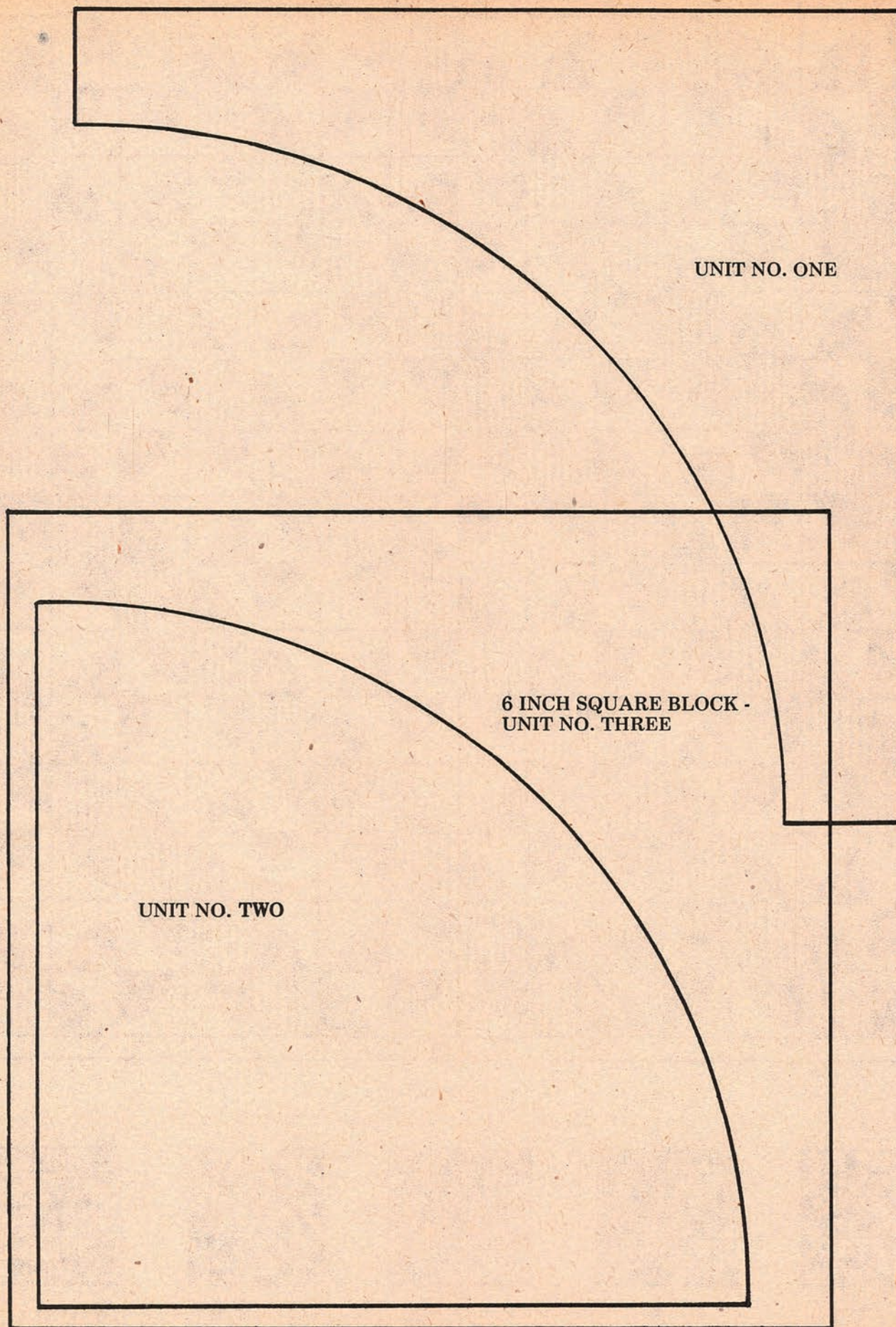
U. PILLARS
AND POSTS



V. COUNTRY
HUSBAND



W. VINE OR
FRIENDSHIP



UNIT NO. ONE

6 INCH SQUARE BLOCK -
UNIT NO. THREE

UNIT NO. TWO

“ ” ? “ ” ? “ ” ? Query & Quote “

Just came across the mention of my sending in the crochet patterns from our local flea market. It is kind of fun seeing one's name in print in a magazine.

Again, I have picked up quite a few old crochet patterns - some of them I'm sure I have seen asked for in "Query & Quote". Crocheting is not one of my main pursuits, so I am happy to pass them on to someone who may be able to use them.

I'd like some help in finding a couple of items I have been searching for for some time. One is the pattern for the oblong tea cloth in two sizes called "Summer Garland" by Marianne Kinzel and numbered ANP No. 21 in her series of patterns. I have most of her other patterns, but not this one. Either a good original or a copy would be most appreciated. Also, does anyone have any of the Boye tatting shuttles, plastic (with the point), which were put out some time ago in yellow, green, or white? I can get the red ones, but late in the evening they are so hard on the eyes that I would much rather work with the other colors.

Thanks also to the readers who have answered my request for a pattern for a large round tatted table cover.

Eugen K. Beugler, 1255 E. 29th Place, Eugene, Ore. 97403

Where would I look for a copy of "Crocheting Tablecloths and Placemats", edited by Florence Weinstein? Would very much like a copy. The publishing house isn't mentioned, so I don't know where to find it.

Do any of the readers have any crochet patterns of ferns? If so, I would be willing to buy them, or pay for copies plus postage.

I want to thank all the ladies who shared their patterns of roses with me. I had several readers answer.

What is the difference in bobbin and shuttle or tatting lace?

Isn't filet a crochet stitch or type of crochet work? Is it worked on a special needle? I'm confused on this term and a lady mentioning a special filet needle to do filet work in Query & Quote.

Fern Miller, 5012 Fauntleroy Way S.W., Seattle, Wa. 98136

EDITOR'S NOTE

As we understand the terms, Filet Crochet is really an imitation of the older Filet Work, which was a design darned on a foundation of netting. This is also called Guipure d'Art, and there is an excellent description of the process under that heading in The Dictionary of Needlework, by Caulfeild and Saward. A reprint of this very old book is now available (Crown Publishers) and it should be in the library of every serious student of Old Time Needlework.



I am enclosing a sample of a filet pattern from a tablecloth which was crocheted about 25 years ago. I would like very much to crochet one, but I find that the pattern was incorrectly copied. Could someone please help me? I'd be delighted to pay for a Xerox copy of the original detailed instructions. Mrs. Gina Palopoli, 1111 Mayflower Dr., Newark, De. 19711

I have just recently started buying Olde Time Needlework and thought you readers would be the best people to consult. I'm trying to design my own wedding gown and have been looking for old-fashioned crocheted lace patterns to use on it for trimming, but haven't been able to find any. Would anyone know of any sources I might try, or perhaps refer me to some places. I would very much appreciate your help. Susan Fitzgerald, PHS Hospital, Box 44, Bethel, Alaska 99559

Would anyone have Volume One No. 1 of Olde Time Needlework Patterns and Designs they would part with?

I have a J.P. Coats & Clark's Book 223 Chair Sets, copyright 1945, in trade. It has 14 different and complete patterns. Maxine Zufelt, 18037-118th S.E. Renton, Wn. 98055

Does anyone have the Old Liberty Bell, either in crochet pattern or x squares to be stamped on? Thank you. Martha M. Olson, 1303 W. Ave., LaGrande, Ore. 97850

I am writing concerning some patterns that appeared in a back issue of this magazine. The patterns were filet crochet designs. One was called "The Willow Ware Design" and the other "The Windmill Design". I believe they were in the September 1973 issue.

Would it be possible for one of you readers to send these patterns and instructions to me, or send me the magazine in which they appeared? I would appreciate it very much.

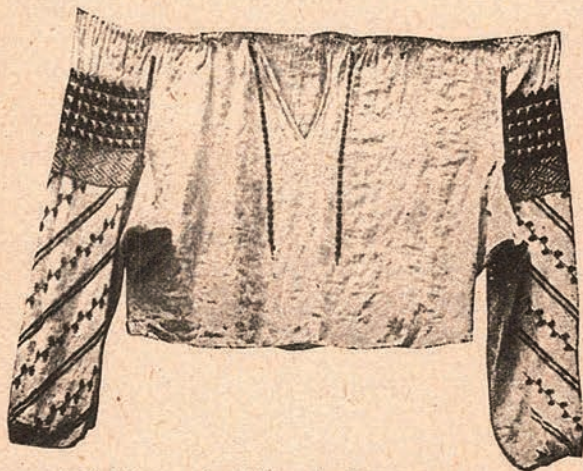
Mary Shoultz, Box 462, Racine, Ohio

I found a picture and directions for making a couvrepied in an old needlework book of the 1800's. The lady who designed the pattern called it a knitted bassinet quilt, or couvre-pieds. If anyone is interested in the pattern I can photocopy for 25c and a stamped envelope.

Amy Barton Stevenson, 3448 E. St., No. 107, North Highlands, Ca. 95660

PEASANT EMBROIDERIES

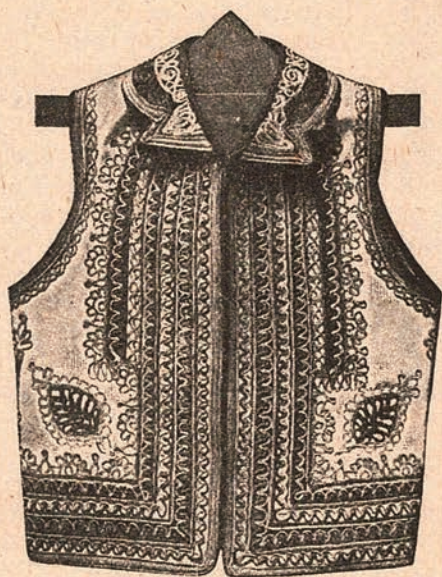
By M. D. C. CRAWFORD



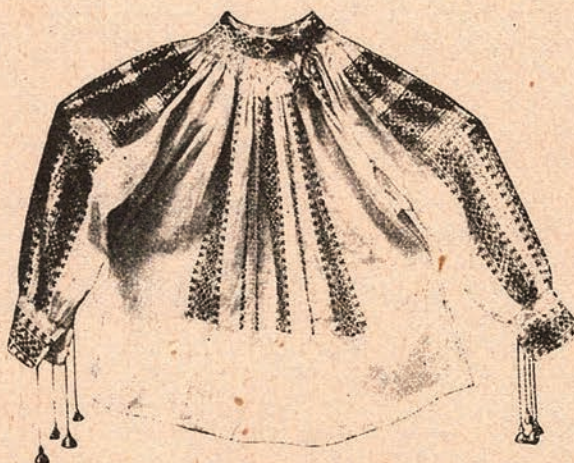
Richly embroidered sleeves are a feature of this blouse from Rumania.



The Rumanian blouse idea developed in black satin embroidered with silver thread and combined with sleeves of chiffon. Only well-known stitches have been used; buttonhole, back stitch and single stitch (Samplers 5, 6, and 7).



The dress of the men is no less elaborately decorated than that of the women. This is a man's vest from Servis, white broadcloth braided with soutache.



Another, more pretentious Rumanian blouse. Note the twisted cords and tassels used for closing neck and sleeves, and the lace inserts between the bands of embroidery.

A few centuries ago Europe borrowed from Asia the basic designs and technique of the Peasant Arts. These served not alone to beautify old Europe, but have been the source of much that is wholly excellent in modern decorative art. The same inspiration is open to America. We can revive craftsmanship, lay the sure foundation of better taste, and make the beginnings of a sturdy national art. That this condition should come to pass through the textile arts is in no sense unusual. To the loom and the needle we owe the major portion of all decorative effort. It is but history repeating itself.

No effort of man is so enduring as a good design. A pleasing form once registered, or lovely color scheme once mixed, are beyond the corrosive influence of the years. All that the world has produced of loveliness, all that was conceived in beauty and executed in trustfulness, eventually is absorbed into a great trust fund to which each age and every people may become the heritors. All that is required to prove title is the power of appreciation, the will to emulate and the perseverance to execute.

Scholar, artist, and scientist to this end combine their efforts. With loving fingers they trace the delicate scrolls on time yellowed marbles, or revive the fine colors on bits of pottery; with infinite

care they replace the broken gossamer of fabrics that once gleamed in halls of courts forgotten and draped the forms of loveliness now pathetic dust. For this sure word commands; Beauty lives forevermore.

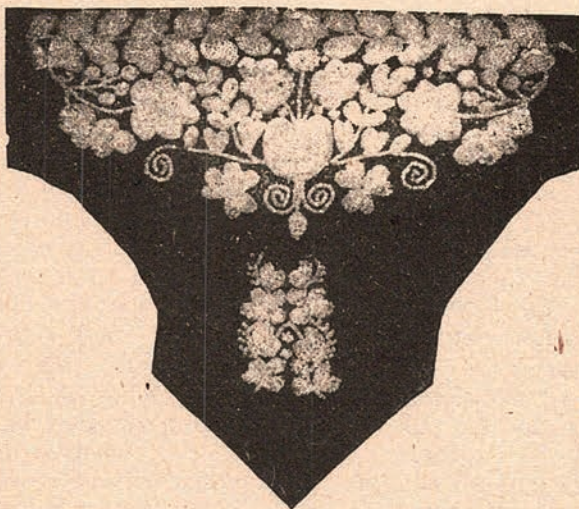
There is no such thing as a dead art. There are arts that have been neglected, arts that have been almost forgotten, and arts that have fallen on evil days. But while a remnant of material remains, while there is still the faintest tradition of technique among living people, and the will to investigate, an art can be revived.

If this were not true, it would be a sinful waste of effort and resource to gather together great collections in museums, since they could only serve to show us the gap that separates the bad taste of one age from what was beautiful and stimulating in the past. A museum need be a curiosity shop. It is, or should be, the mother of creative instinct. What man has once done he can do again. And if he works with confidence, perseverance, sincerity and intelligence, he may do it even better.

Every art must satisfy two desires. It must appeal to some audience, either large or small, and it must yield to its creator a satisfaction that could be enjoyed

through no other means. Whatsoever of material objects fulfils these two conditions will be discovered to be a work of art. It may be a cathedral, a great drama, or it may be a thatched cottage nestling in clustering roses, or a bit of embroidery on a dress or a curtain. So long as it squares to these simple rules, it belongs inside the temple of loveliness.

Permit me one simple paradox. Peasant Art did not originate with the peasants of Europe, or with the peasants of any country. It is a term applied to a very important group of patterns and techniques, oriental in origin, but within historic times adapted and modified for artistic purposes in Central and Southern Europe. The great wars between the Turks and the Central European monarchies in



From Turnov, Slovakia, come the beautiful spangled headdress above, which has served as inspiration for the spangled evening

wrap of black velvet. Heavy French knots, made of yarn or chenille, would combine with cloth to make a simpler garment.

the Sixteenth and Seventeenth Centuries powerfully stimulated these arts. No doubt even prior to this time there had been some slight intrusion through trade and adventure, but the great body of the arts were introduced by the Turkish slaves captured by the Hungarian nobles during recurrent invasions.

In Turkey, and generally through the Near East, the men were the embroiderers, and the captured Turkish slaves were highly valued by their noble captors because they had the skill to add beauty, interest and magnificence to court costumes and ornament. The finest of the earlier examples of needlework in Europe were the work of the ladies of the nobility taught by their Turkish slaves. They in turn instructed their household servants, and in each great manor there was a school for the daughters of the tenant farmers.

During the Eighteenth Century vast political and economic changes swept over Europe. This was the beginning of the modern age of mechanical invention and political democracy; it sounded the knell of that older feudal system and production based upon craftsmanship which for centuries had been the basis of European life. The nobility, the trading classes, and the intellectuals turned their attention to new and more pressing affairs, and neglected the older standard of taste, but in the cottage of the farmer, in the tiny homes of the villagers these great and beautiful traditions lived. During this period the peasants added a quality of quaintness, brightness and naivety to the patterns and color combinations, and to a limited degree experimented in new techniques. It must be remembered that these designs were used in pottery, in furniture painting, in wood carving, as well as the needle arts, but the basis of all was the patient needlework guided by a firm and enduring tradition. It is perhaps but fair to state that this period stamped the arts with an individual character, and justified their somewhat misleading name.

A generation ago the artists of Europe awoke to the realization that in these neglected crafts lay

the foundation of sound, good taste, and in their practise was to be found the solid training and discipline upon which all that is solid and enduring in art must rest. The rapidly growing art industries were next aroused to the importance of this material as the basis of design, and finally, the governments took notice of the situation. Museums were founded, exhibitions were held, and schools were organized, until hardly a city but had a well equipped crafts school, and extensive collections, and hardly a village but possessed a certain number of trained graduates who in turn instructed the village craftsmen. Never was a tradition more intelligently or more deliberately revived.

From time to time fashionable taste in ornament, whether applied to costumes or decoration, has been powerfully affected by this revival. It is familiar material to all style creators. The years 1921 and 1922 saw a revival of these ideas in the costumes of women. Fashion is affected powerfully by sympathy, and the attention of the world, and to a large degree the sympathy of the world, was focused on the struggles of the newly created nations, such as Czechoslovakia, Bohemia and the Balkan States, in their effort to readjust their lives to the new conditions resulting from the war.

There have been several exhibitions in America of the national arts of these people. The governments themselves sent to America complete demonstrations of their taste, skill and traditional forms.

The adaptation of an ancient art to a new purpose requires originality, taste and a thorough knowledge of the arts to be adapted. A costume that was beautiful in the Seventeenth Century and perfectly fitted its social and material environment would obviously be out of taste to-day. A costume designed and executed to be worn at local festivals in Europe could not be appropriate to the occupations and avocations of this time. It is obvious that the designer to-day, whether designing for a great number of patrons, or executing her own costumes, must keep in mind the use to

which it is to be put, and the type of social function for which it is intended.

The commonest mistake made in designing is overdecoration. The craftsmen unfortunately often lose themselves in too great refinement of technique. And yet this fact should never be used as an excuse for careless or unfinished workmanship. Ruskin once said that fine things are always done with ease; and a little experience and observation will show how true this is. The tortured and difficult work of art, whether it be a building, a painting or a costume, will always leave an unpleasant effect. A good design must be easily comprehended at a glance. It should serve some purpose of structure, and never be at variance with usage. This is the broad theory of good practise.

To the craftsman belongs the satisfaction of the work itself, the joy that comes from work conceived with intelligence and taste, and executed with sincerity. Handcraftsmanship has had a long struggle during the last hundred years. Our imagination was in thrall to our great and marvelous machines, and it must be admitted that progress in mechanical production has been remarkable. The machine has satisfied, and will continue to satisfy many wants. It has the power to produce an infinite variety of objects of great beauty that are highly important to our civilization. But it has limitations, and it must always have as a basis the stimulating contact with the work of the craftsman. We are coming to a realization of the fact that all our wants cannot be entirely supplied through mechanical devices. The place of the craftsman will be more important in the next decade than it has been for a century, and while other crafts have their place, the textile arts, and perhaps more particularly needlework, will unquestionably occupy the highest position.

It is often said that we have too little time or too little inclination in America to finish a work of art with the fidelity it requires. This is not so. Many specimens of American craftsmanship in the past have been of the highest

Continued on page 44



Stitch Sampler No. 1 shows the chain stitch used for lines, a triangular shape done in grouped buttonhole stitch and single stitches.



Stitch Sampler No. 3 combines buttonhole, chain, outline, lazy daisy, and single stitches, and becomes very ornamental when a variety of colors is employed.



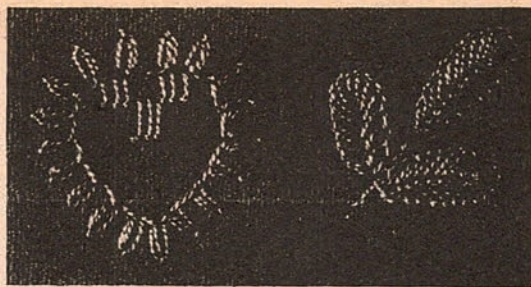
Sampler No. 5



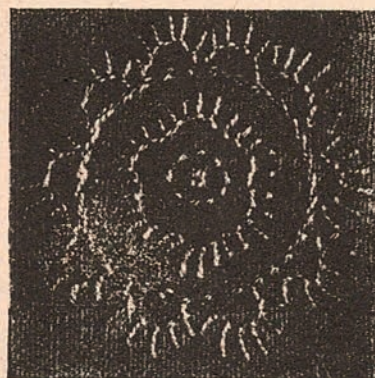
Sampler No. 6



Sampler No. 7



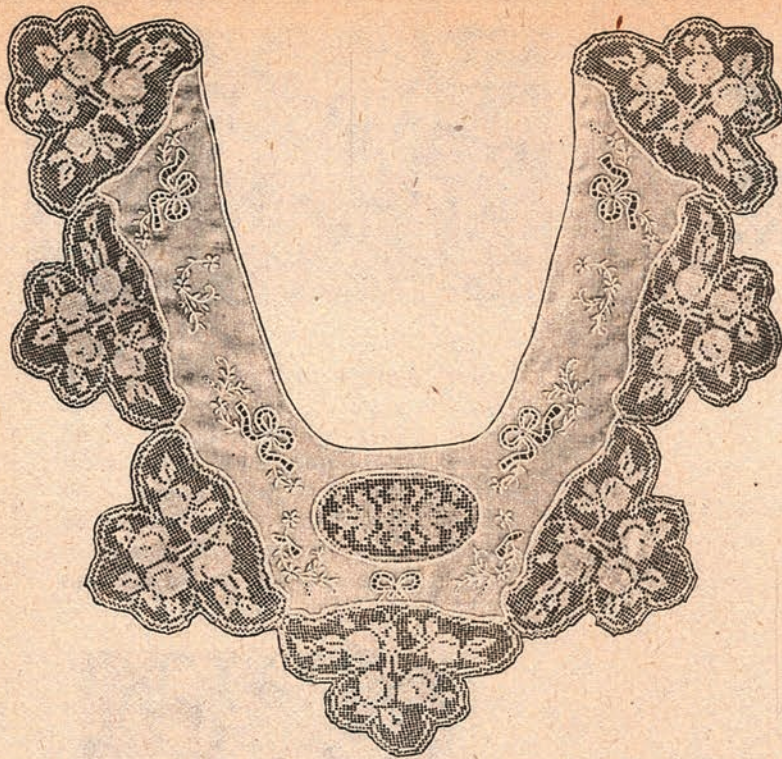
Stitch Sampler No. 2 shows a leaf cluster done in buttonhole stitch in the style known as Wallachian and a heart-shaped figure edged with spaced buttonhole or blanket stitch and then the stems of each buttonhole stitch enclosed with an open chain or lazy daisy stitch. The groups of stitches at the top of this figure are buttonhole.



Stitch Sampler No. 4 shows an effective use made of blanket stitch.

No. 5 shows variations in blanket stitch, the first being done by making two stitches on one side of the line and then two stitches on the other. The second consists of two rows of blanket stitch, the stems of the second row placed between those of the first. No. 6 shows the stitches employed in the wide band at the top of the sleeve. The upper half of No. 7 is used for the three parallel rows which top this wide border, and the lower half the lines which run diagonally across the lower sleeve alternately with the upper blanket stitch variation, No. 5. The long lines of stitchery, both the straight lines and the zigzag, are quickly made by running first in one direction and then the other; on the return row placing the stitches between those of the first row.

Adaptations of Filet Lace on Collars

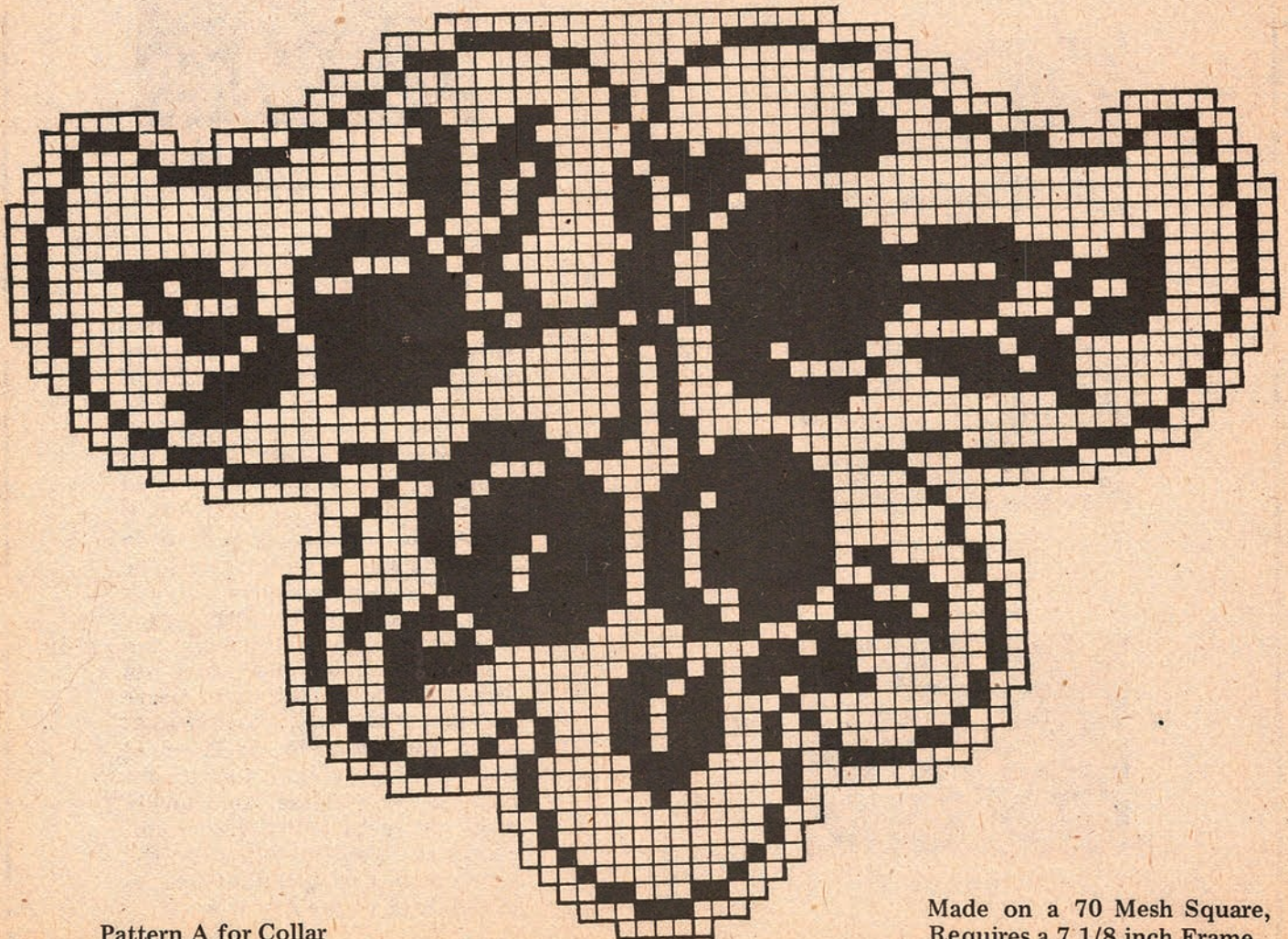


A medium-weight linen is used for the foundation of all three collars.

Interest in filet lace is amply justified by its effectiveness and adaptability to a variety of uses as well as by its wonderful wearing qualities.

The handmade netting upon which the designs are darned is not difficult to do, only a little tedious in the making.

Netting needles, mash sticks, frames for stretching the net, and blunt-pointed tapestry needles for weaving the design comprise the necessary outfit. Steel knitting-needles are often used for mesh sticks when fine netting is to be



Pattern A for Collar

Made on a 70 Mesh Square,
Requires a 7 1/8 inch Frame

Olde Time Needlework

made, as in the case of these collar laces, when the meshes of the net run not less than ten to the inch. As the finest netting needle will not pass through this mesh easily, one is obliged to use a long fine darning needle with as long a thread as can be easily handled.

The circumference of the mesh stick is equal to two sides of the mesh; and mesh sticks are numbered by the actual measure around the stick. The size of the mesh stick governs the size of the netting needle to be used, as the needle filled with thread must go through the finished mesh. Firmly twisted linen thread is used for both netting and darning.

While it is desirable that the frame in which the netting is to be stretched should correspond in size and shape with the piece of work that is to be done, a large frame may be made to serve by increasing the length of the overcasting stitches which secure the net to the frame. For example, a 7 1/8 inch frame may be used in the making of all the pieces of lace required for these collars, although it will be found a great convenience to have the various sizes specified.

THE NETTING STITCH

Netting is started from a foundation loop attached to a small pincushion secured to a table. All that is required is a firm starting point. Fill the netting needle with the thread and fasten this thread to the loop on the pincushion. Hold the mesh stick in the left hand between the thumb and forefinger, with the other fingers extended under the stick. Holding netting needle in right hand, pass the thread downward over the stick around the fingers of left hand in a loose loop, over the forefinger and under the thumb toward the left, holding it tightly between the thumb and forefinger. (Fig. 3.) Now bring the thread down again back of the hand and point the needle upward on the inside. Next pass the needle through the loose loop held around the fingers and under the mesh stick. Also through the foundation loop and above the thread



SURPLICE OR FICHU COLLAR EXTENDING TO THE WAISTLINE. Irish crochet beading is used in combination with the filet.

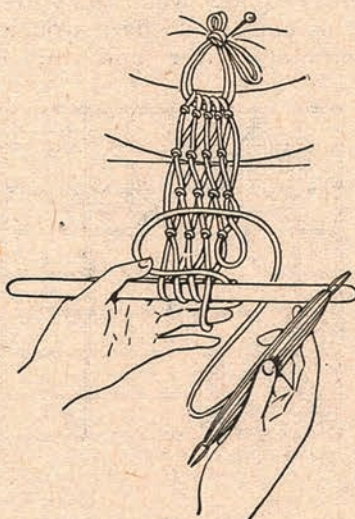


FIG. 3. FIRST POSITION

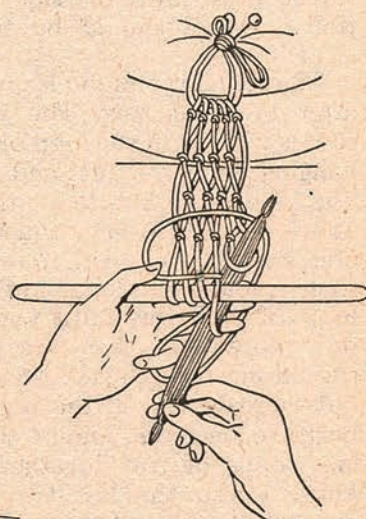


FIG. 4. SECOND POSITION

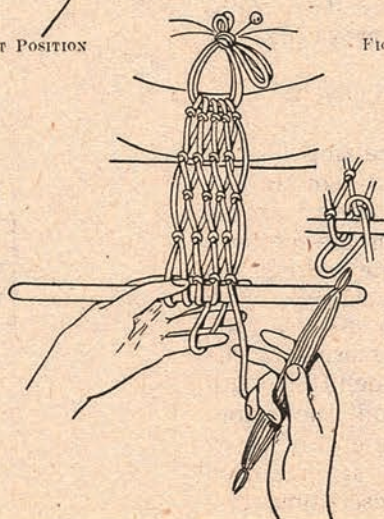


FIG. 5. THIRD POSITION

In these details a regulation mesh stitch and netting needle are used in order to show the method of making the stitch to the best advantage, but for these collar laces it is necessary to use a steel knitting-needle for a mesh stick, as the meshes must run 10 to 12 to the inch.

held by the thumb. (Fig. 4.) Draw the needle up gradually until the thread forms a loose loop over the mesh stick, gradually let go the thread held by the thumb and draw the needle until the loop over the stick is held in place by a knot above the stick and over the foundation loop. (Fig. 5.) Do not allow the knot to tighten until the loop forms over the stick the exact size desired. This is the simple process of the stitch.

NETTED SQUARES

To make a square of netting, pull stick out of the loop, use the loop for a foundation and work diagonally, making two loops in the first row followed by three in the third row as shown in Fig. 6. Although the loops are made diagonally they can be spread out to form perfect squares. In the second and every succeeding row, whether containing two loops or more, turn the work and let the thread pass down the side. Additional thread should be tied at either edge.

The foundation loop is not used after the first row. The second row is worked in the loop or loops hanging from the first and so on, one loop being knotted in the one above it. To form a square, increase each row with one loop, that is, make two knots in the last loop of each row until you have one more loop than the square should measure. Make a row without increase and in the next row begin to decrease, joining the last two loops of row together by a knot. Finish the last two loops over the thumb and break off.

NETTED OBLONGS

Oblong strips of netting (Fig. 7) are made same as the square just described until there are two more stitches in a row than are required for the width of the oblong. To obtain the length necessary, work alternate rows, decreasing at the end of one and increasing at the end of the other. When the length is sufficient, finish out the corner by decreasing at the end of every row. Oblong strips are required for lace edgings, insertions, and the like.

Figure 6 shows a netted square in the making and Fig. 7 an oblong strip. Both methods are used in making these collar laces.

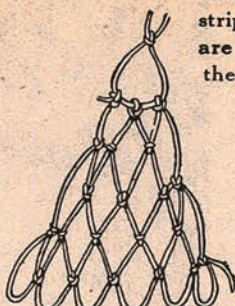


FIG. 6

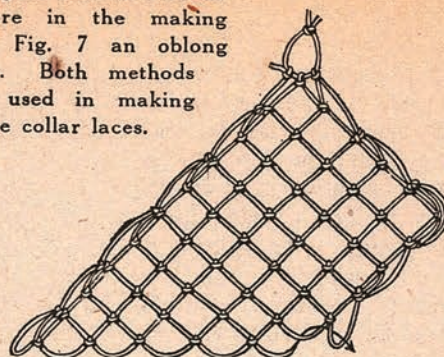


FIG. 7.

WEAVING THE DESIGN

When the netted square is held securely in the frame by means of overcasting stitches done with a stout thread, the pattern is darned in as illustrated by Fig. 1, using a blunt-pointed needle. Fasten thread by a buttonhole-stitch to one of the knots of a square where you wish to begin work, leaving a very little end which you cut off later in order that the right and wrong side of work may look almost equally well. Pass your needle as you would darn stockings alternately over and under the

threads of the net, then turn back in the same meshes. After finishing the foundation you proceed to fill in from the opposite side, in the same way as in any darning. (Fig. 1.)

If the finished piece is to be used as a square medallion, leave the edge as it is. If it is irregular in shape like the medallions of Collar No. 17/11/4, outline the edges with padding threads (Fig. 2), and work in buttonhole-stitch. Then the superfluous filet squares are neatly cut away. This method is used also to finish scallops of lace edges, and cut edges of triangles, two of which are made on a square.

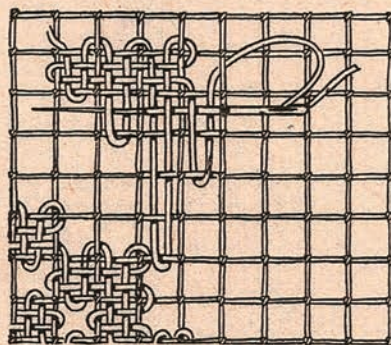


FIG. 1. METHOD OF DARNING OR WEAVING PATTERN (LINEN STITCH)

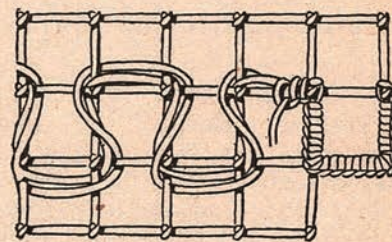
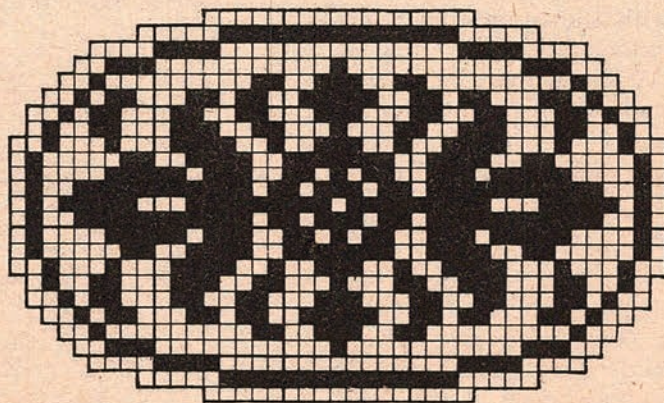
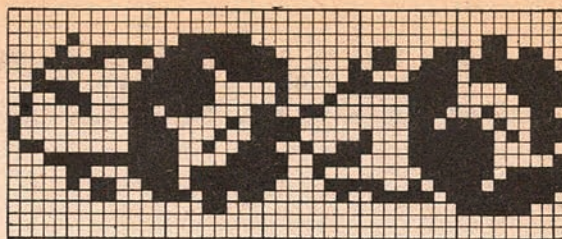
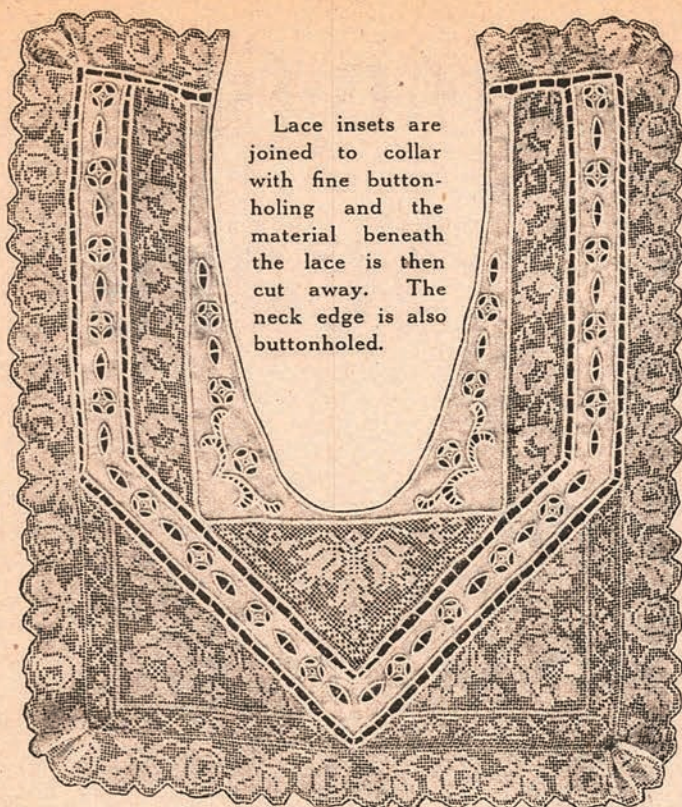


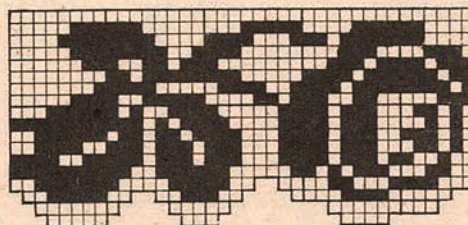
FIG. 2. CUT EDGES ARE PADDED AND BUTTONHOLED



Pattern D, for Collar. 25x41 meshes. Requires a 4¾ inch frame.

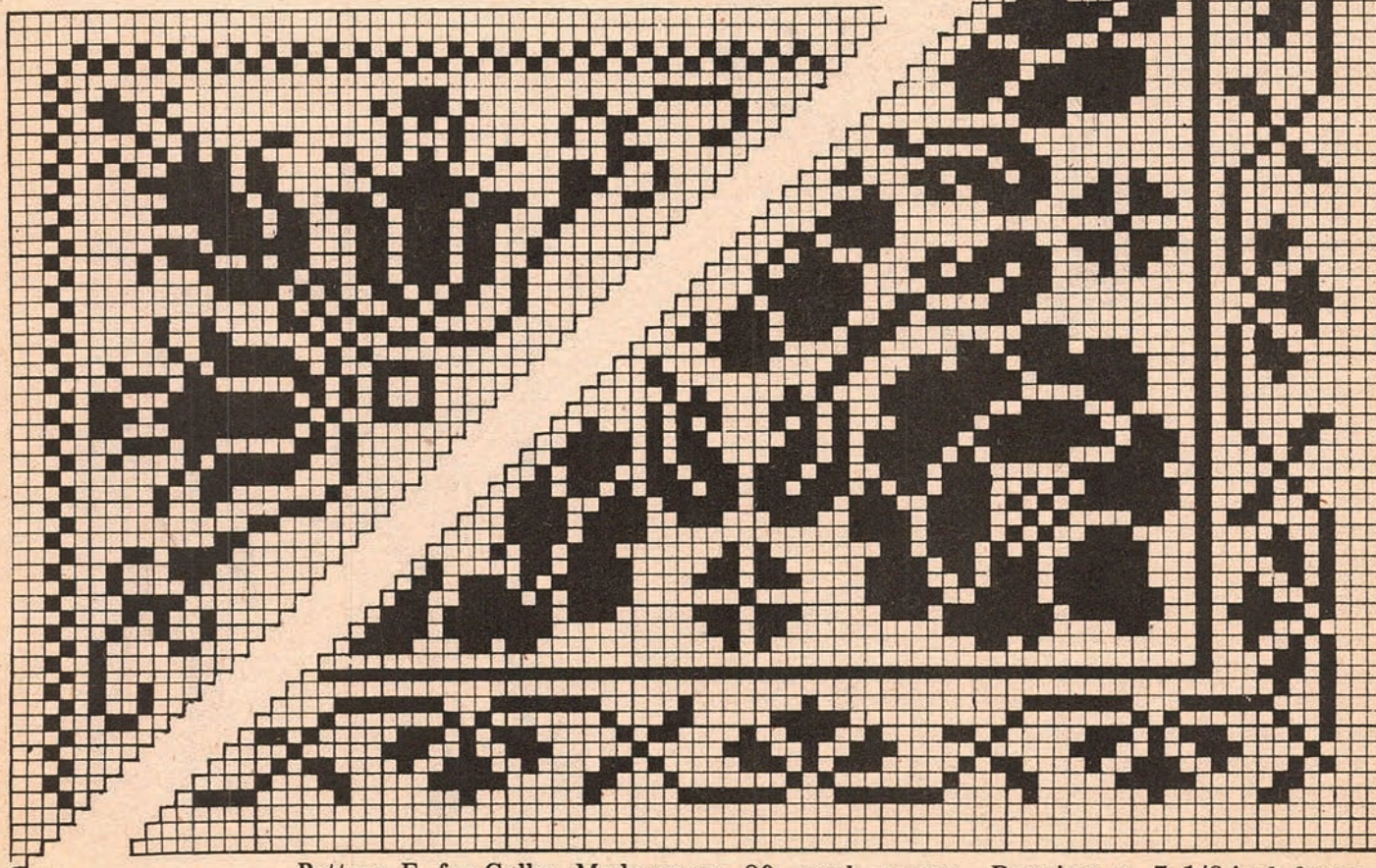


Pattern B, for Collar. Made by the yard on oblong netting



Pattern C, for Collar. Made on a length of oblong netting.

Pattern E, for collar. Made on a 56 mesh square. Requires a 6 inch frame.



Pattern F, for Collar. Made on an 80 mesh square. Requires a 7 1/8 inch frame.

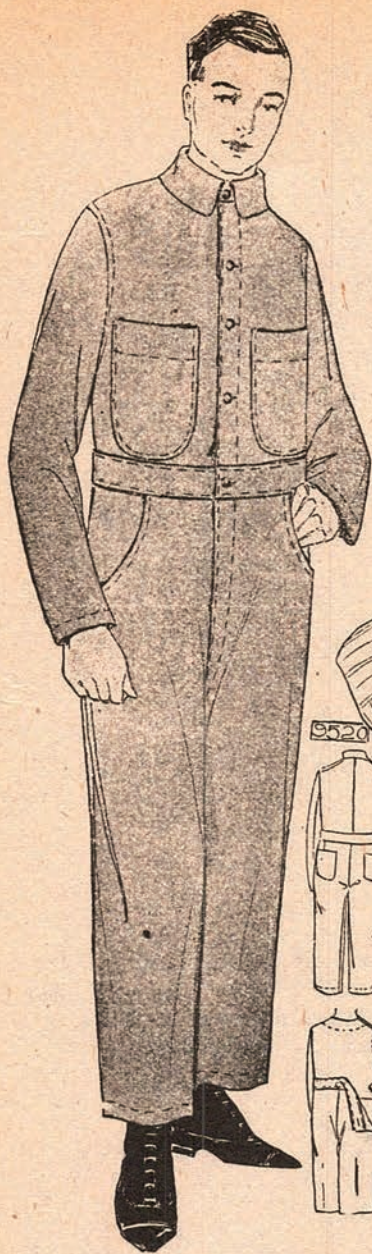
Fashion through the Years



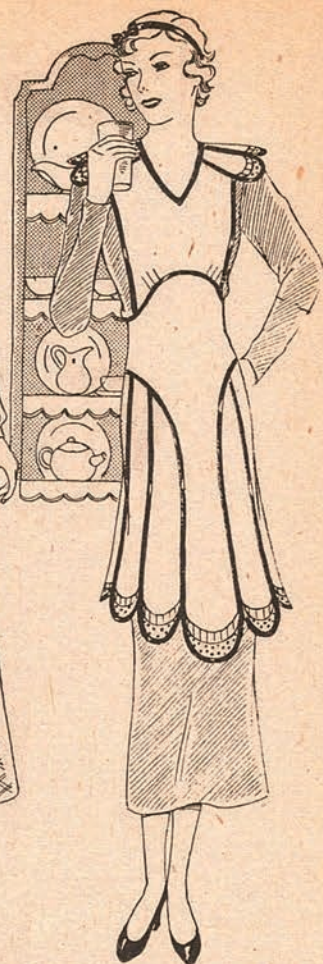
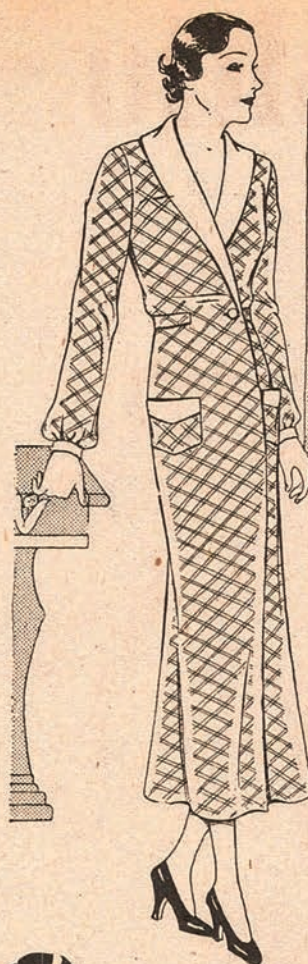
1913

1918

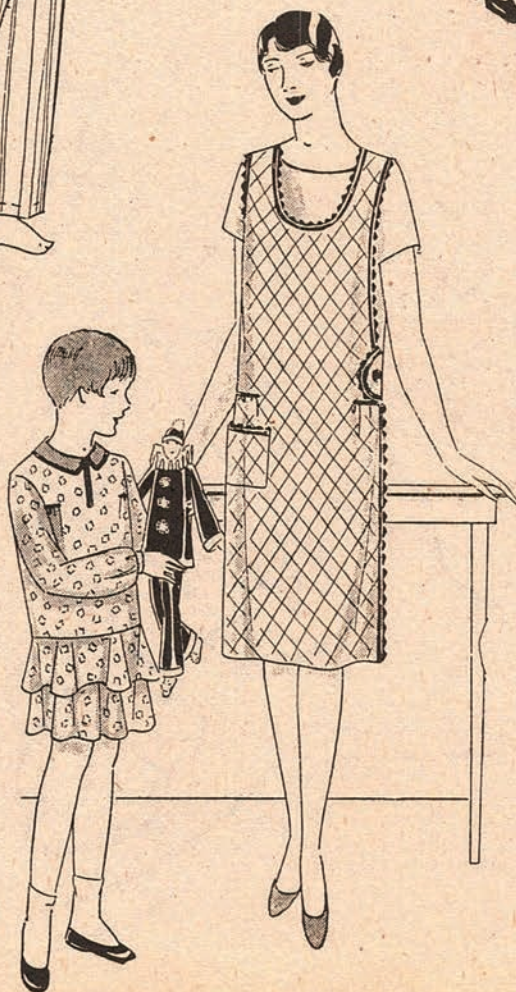




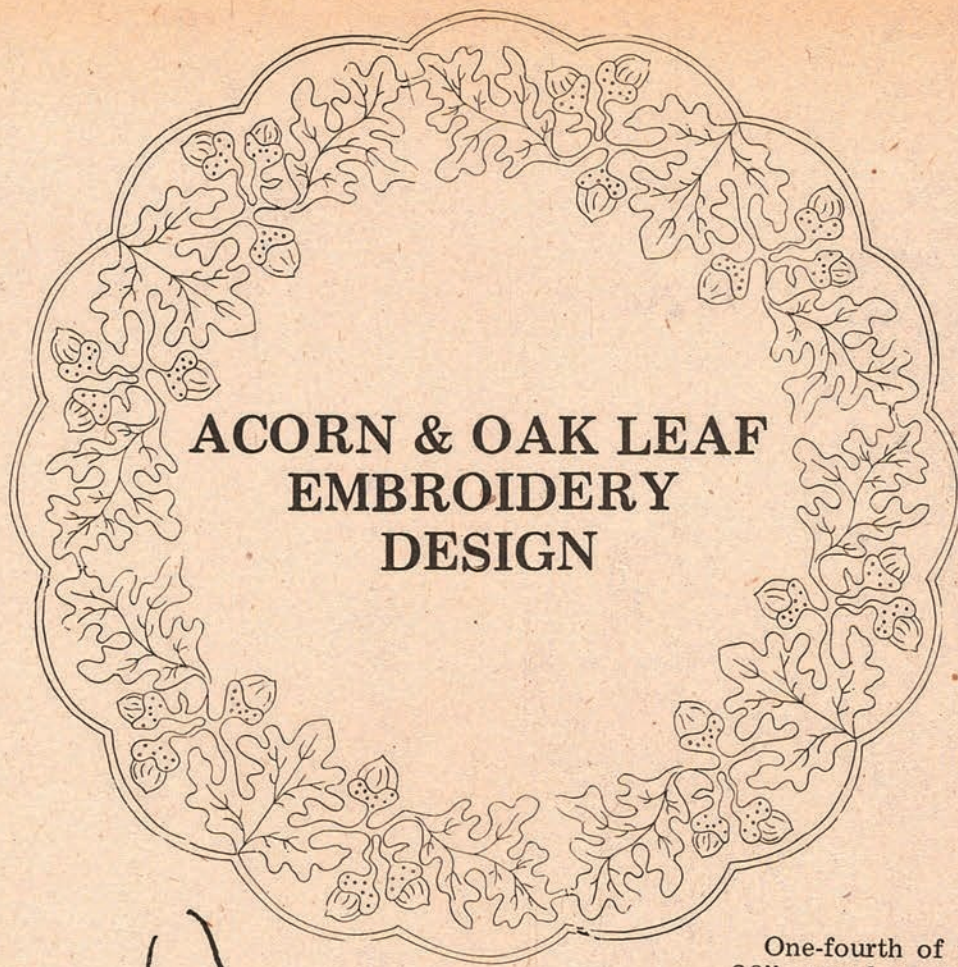
1920



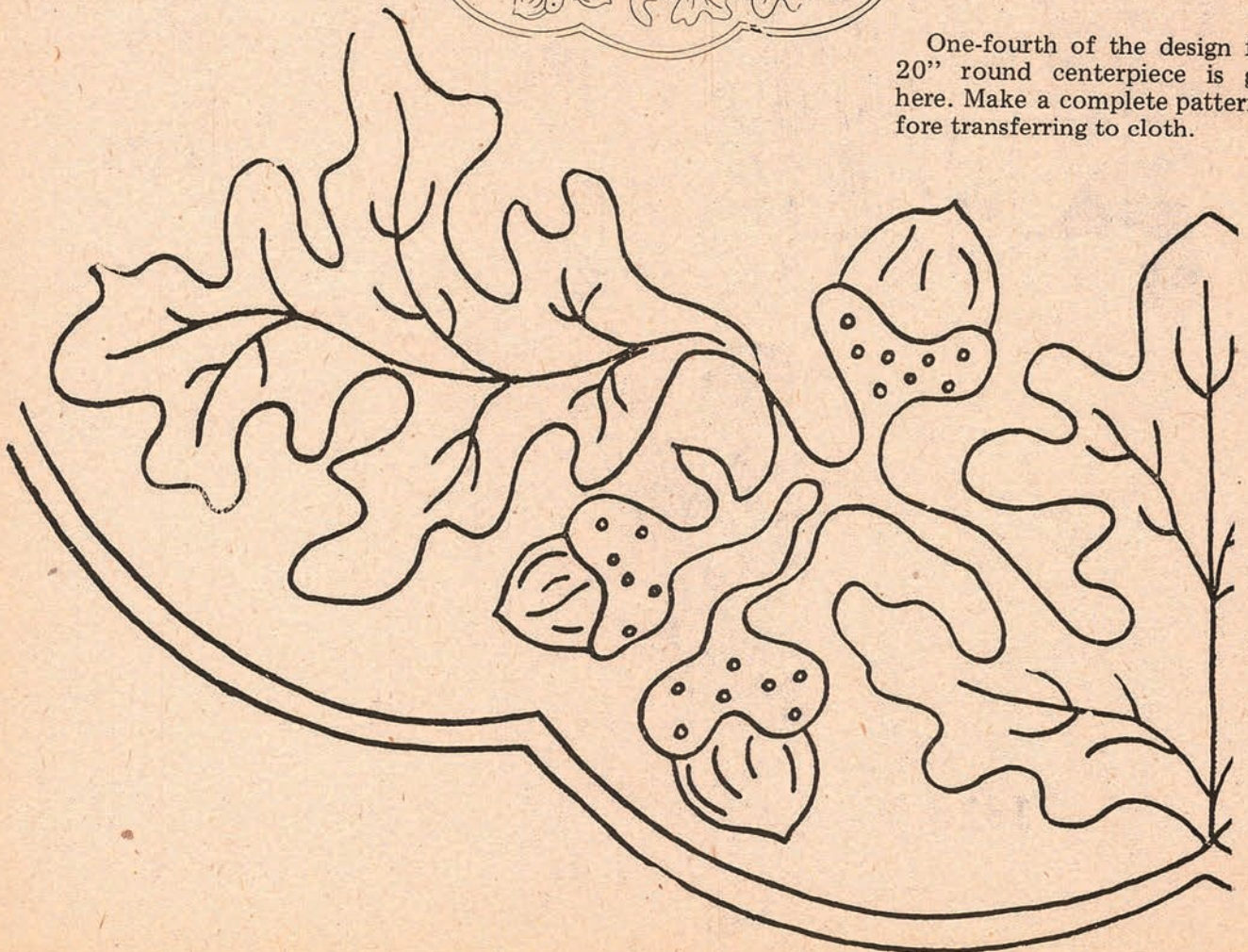
1934



1928



One-fourth of the design for a 20" round centerpiece is given here. Make a complete pattern before transferring to cloth.



If the material used is very sheer, the easiest way is to lay it over the design, which will show through plainly, and draw over each line with a hard, sharp lead pencil. If your linen is heavy buy a piece of impression paper, the kind that does not rub off, lay it on your material, trace the design over each line. You will find the design neatly transferred and ready to be embroidered.

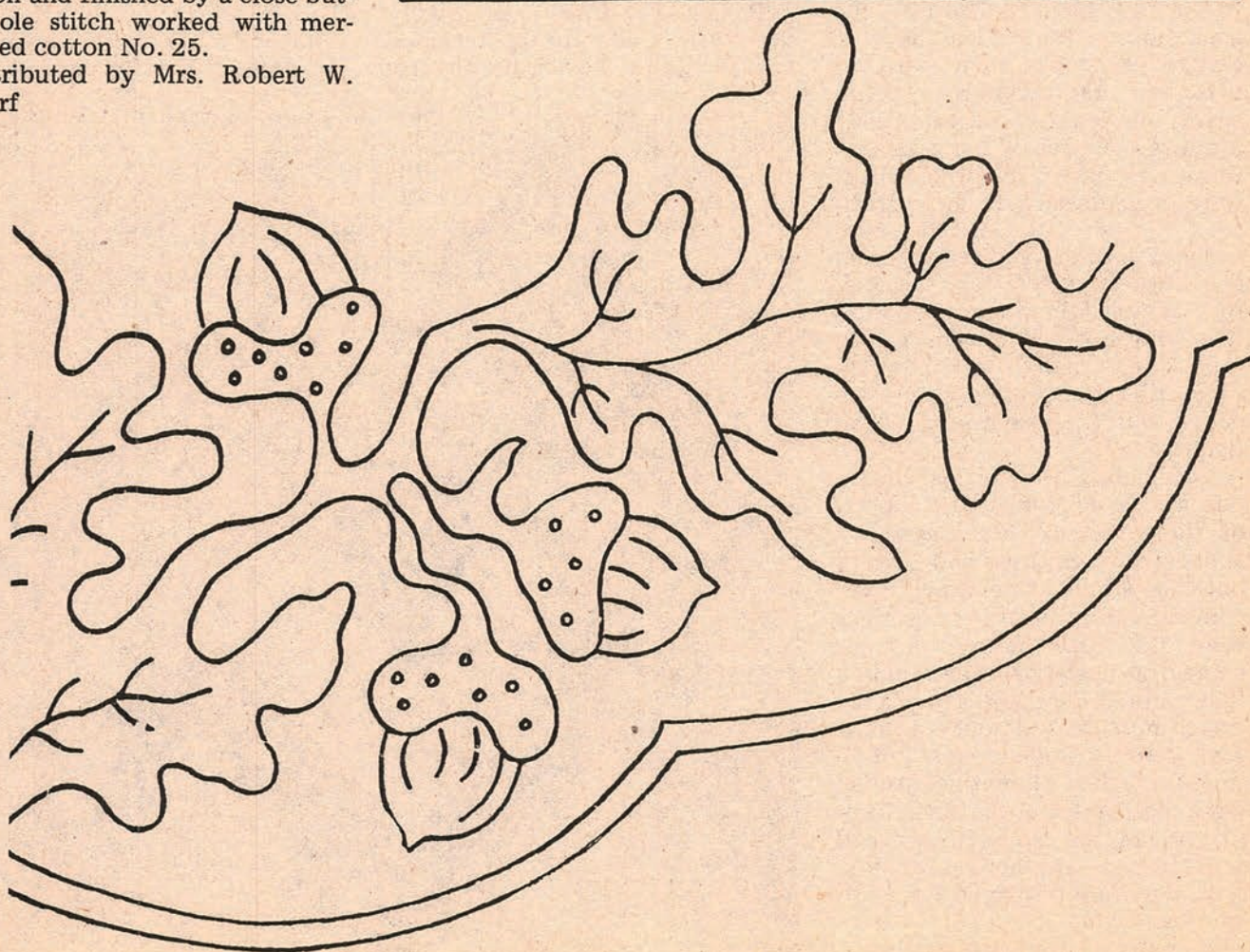
Coronation braid is easy to work and makes a most effective design. The outlines of the acorns and oak leaves are to be done in the mercerized coronation braid.

It is best to use embroidery hoops for this work, as the material must be held firmly. Lay the braid along the design and keep it in place by sewing on with very small stitches on the right side and long ones on the wrong.

The veining should be done in the outline stitch with the dots as French eyelets.

The scalloped edge must be well padded by running it with darning cotton and finished by a close buttonhole stitch worked with mercerized cotton No. 25.

Contributed by Mrs. Robert W. Scharf



A BRIDGE TO THE PAST



BY AVIS CHURCHWOOD

FLORENTINE- OR BARGELLO-STITCH by Avis Churchwood

The beautiful Florentine-stitch called Bargello was named for the famous Italian family of Renaissance time. Most of the lovely needlework in the palace in Florence, the home of the Bargello family, was done with this stitch. In the 16th and 17th centuries the great houses, the palaces, and the castles had among their staffs artists and embroiderers in permanent residence. Together they produced the lovely hangings and furniture coverings which lent warmth and beauty to those great, cold houses. The designs were named after the families for whom they were created. In England, for example, there were the Hatfield and Botfield designs and in Italy the "flame" executed in Florentine-stitch and, not only the design but the stitch, was called Bargello.

This family was not as illustrious as the de'Medici, the Sforza, or the Orsini so one hears less about them in story and history but the stitch with which their hangings and furniture coverings were done has preserved their name for posterity. Their palace (Palazzo del Bargello) is now a national museum and houses a set of 17th century Italian chairs upholstered in this Florentine needlework dating from the 14th century. They are done in silk and gold thread and have been preserved and are displayed for us to enjoy and copy.

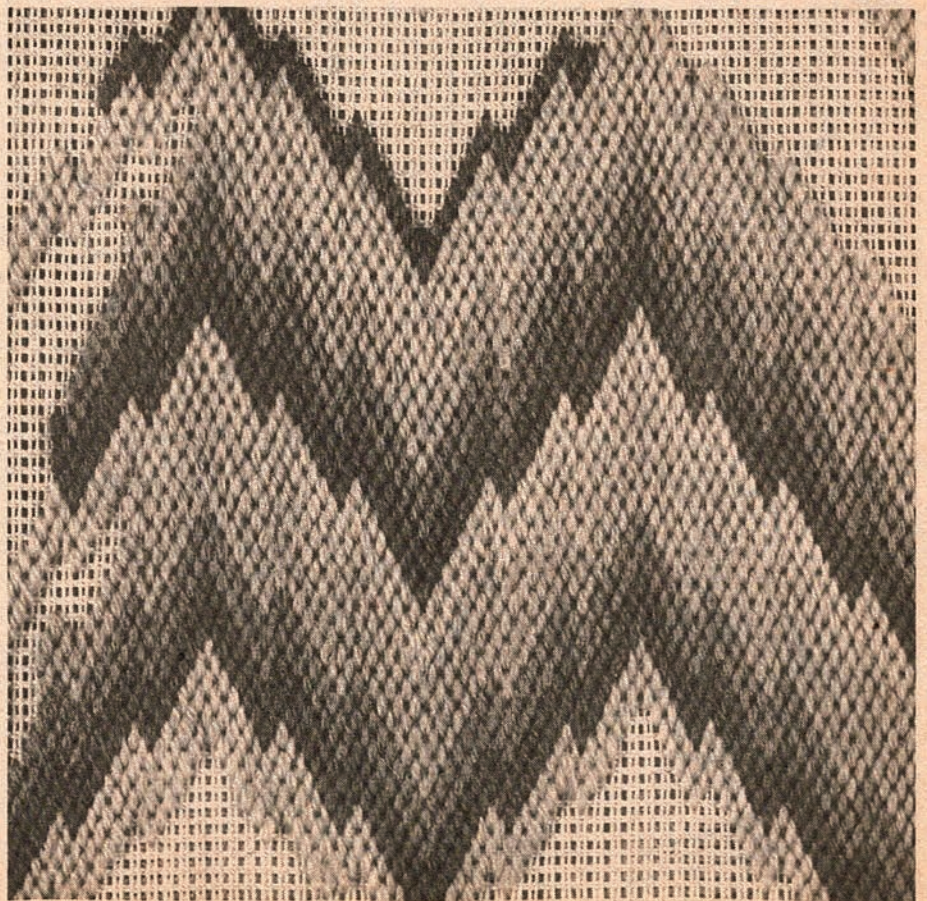
Florentine-stitch is tapestry-

embroidery for, although it often covers the foundation material completely - which is the definition of tapestry - and is usually worked in the same canvas which is used for tapestry, it can be done on coarse linen and even on other less firm materials. Then the foundation fabric is left as background and only the design is worked. . . that is embroidery.

Bargello patterns are usually geometric, made up of repeated motifs. There are about eight-five

of these lovely designs. Perhaps the most familiar is the "flame" (Fig. 1 and illustration) which can be seen on many Italian chairs and couches, both old and new. This flame design is often found on pieces of 17th and 18th century English furniture, too. These undulating points, shading up from blue through red to yellow, have a wonderful vibration and do give the effect of a flame of fire. In addition to zigzag rows of points there are many designs of mosaic-like squares and diamonds. The variations possible, produced by the combinations of many shapes of points and many lengths of stitches, make for an endless number of patterns.

Pictorial designs of fruit and flowers can be done with this stitch, too. Often, in the more elaborate pieces, regularly recurring single lines of small points - of a contrasting color - are worked across the background, as in the illustration. These lines must be carefully counted in, so that each point matches the one above. This is as exacting task but adds immensely to the beauty and richness of the finished piece as



well as to the worker's interest in doing it. When such a design is finished the fruit and flowers are outlined with a dark brown, green, or gold silk thread (in back- or outline-stitch) right on top of the Bargello-stitch. . .that, again, is embroidery. This work is sometimes done entirely in silk, as well as in silk combined with wool. Much of it is worked in beautiful, soft shades of gold and pink. . .colors which blend smoothly with the beautiful marble of the homes and the soft Italian climate.

Bargello is not a copy of loom tapestry - as is needlepoint - but produces a flat, basket-weave effect. The stitches are placed diagonally in a series of steps. . .the second row dovetailing into the first. This stitch can be laid either way of the canvas, too, which also is not a characteristic of needlepoint tapestry, and it can be taken over any number of threads to produce points of varying sizes and shapes. Many patterns must be counted as the points go up and down.

It is best to do this Florentine-stitch in single canvas, though you can use double canvas and separate the rows, as you go along, by running your needle up and down and across between the threads. Bargello stitches are placed between every thread of the canvas from right to left (or left to right) regardless of the number of threads the stitch is taken over



Design of fruit and flowers for Venetian couch. Here you can see the decorative line, in gold, worked all through the back-ground.

(up and down). Up and down it is taken over four or six threads (or over two pairs or three pairs of threads when a double canvas is used). And work this the other way of the canvas from needlepoint tapestry - up and down the width instead of up and down the length - so that the needle can be put in between the more separated threads to make the work easier. When doing a design of fruit and flowers, you can put the stitch in either way, or both ways of the canvas. This will help you with the shading of a pictorial design. It is best to work Bargello from the bottom up and it progresses diagonally from right to left. You can work it from the top down and from the left to right but that is much more difficult. However, you will find it necessary to do it both ways some times, especially when working a

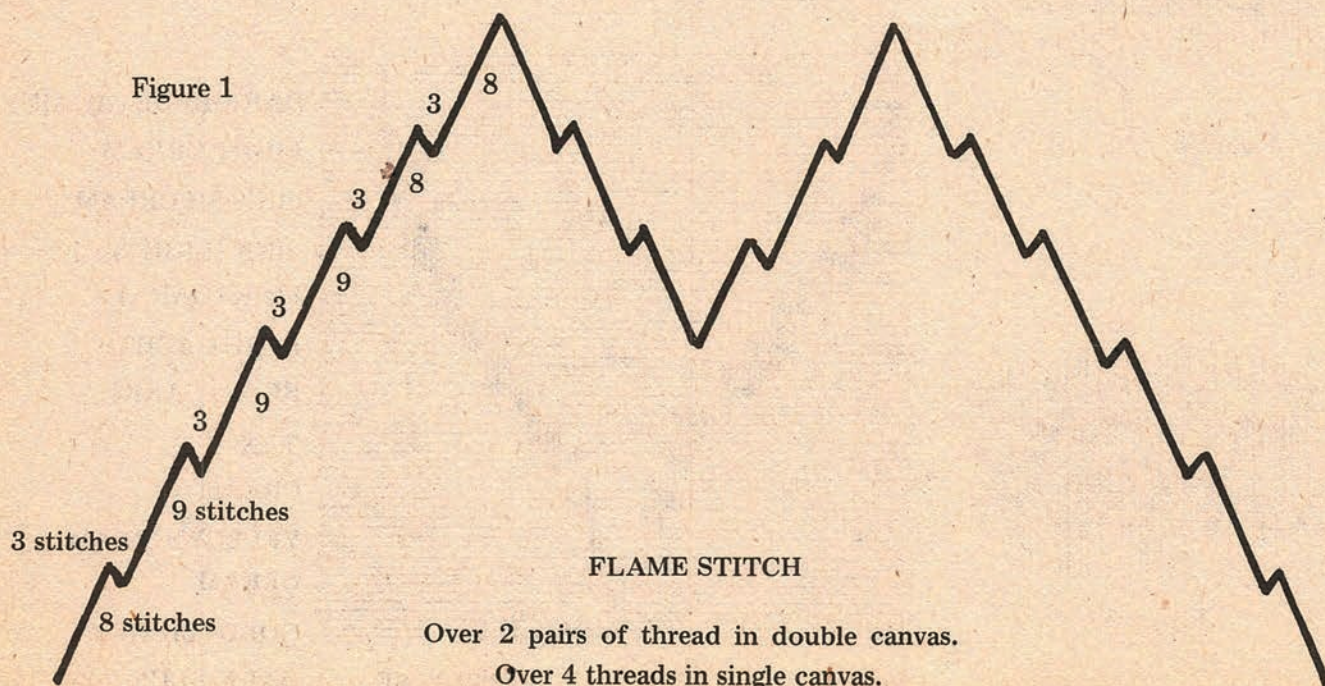
pictorial design.

Now practice this stitch in a piece of canvas about 12 inches square. Start with the most simple progression of points. . .five stitches up and four stitches down (Fig. 2). First make a line of the pattern on graph paper with a colored pencil. Then count this line from your drawing into the canvas, in the middle of the piece, starting at the right and putting it in all the way across. Come up at A, in at B and out, one thread to the left and two threads down, at C. Then in at D and out at E. The stitch always straight and the needle slanting. From then on it will be easy to follow that first line with little counting.

Roll the canvas up neatly to the center; this will make a smaller part of the material to hold (if you start at the bottom you will have

Continued on following page

Figure 1



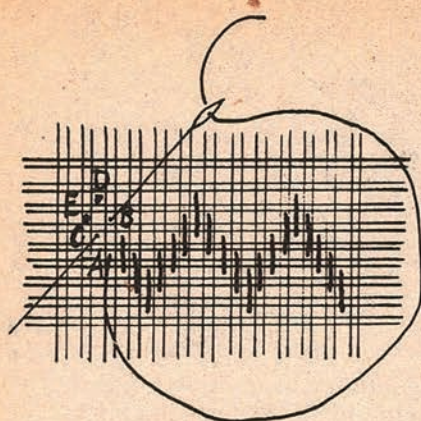


Figure 2

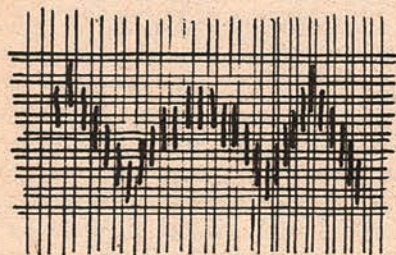


Figure 3

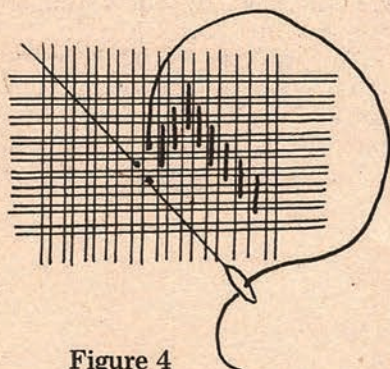


Figure 4

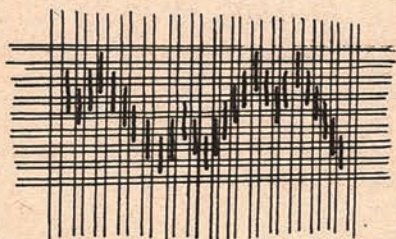


Figure 5

the whole piece bunched up in your hand by the time you reach the top). Turn the work around for the second line. . .you'll be working under the last line. Then turn the piece again, for the third line. . .now you will be working above it. Be careful not to split the stitches already laid. Keep your thumb on the thread as you pull it through so you can place it smoothly. When working from right to left pull the thread out toward your left shoulder: If progressing from left to right pull it out toward the right. This keeps the thread from wearing and helps to lay it flat. If you use two threads don't let them twist; be sure to lay them side by side. And don't make the stitch too tight. . . just a little puffy but not loopy.

Then try the more elaborate progression of Fig 3. Begin with six stitches up then five stitches down, for the first point. Make the second point curved at the top. . . two stitches up, then the third up and the fourth beside it. The fifth up and the sixth and seventh beside it. Then back down reversing the progression. Take one stitch down and put one beside it, then make three stitches down which brings you back to the bottom of the rounded point. Repeat these two points to the end of the line. Each stitch is taken up over two pairs of threads and down under one pair and between every thread to the left as you go up and down. The stitch is always straight, the

needle always slanting. When you reach the top of a point, turn the piece completely around so that you always work up, even though you will be working from left to right until you turn again. When you become very skillful (to save time and effort) you can work back down without turning the piece, by putting your needle in point up, Fig. 4. But don't confuse yourself by doing it this way until you have really mastered the stitch.

For this your first attempt put in just a few lines of color. The starting line quite dark is a good rule, possibly dark brown, next light brown, then gold, yellow, and finally, cream. You can even put in two lines of the same shade each time if you would like the points to be longer. Be careful to select shades that will blend pleasantly into each other. With this pattern of little points you can make an attractive bag and even shoes to match. Try Fig. 5, too, for another interesting arrangement. Then invent some progressions of your own.

And now a caution. . .when planning your design remember that it is always important that the scale of the pattern should be in proportion to the size of the article for which the finished piece will be used. If there is a museum near you, study the beautiful old pieces of needlework until you have a feeling for the vibration of their colors.

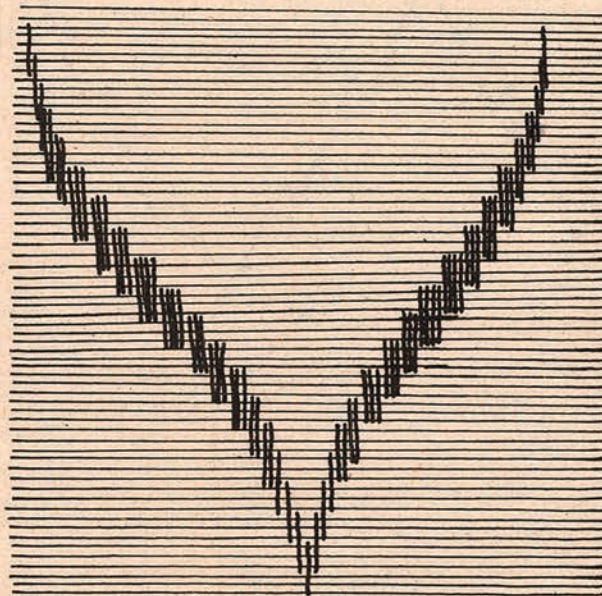
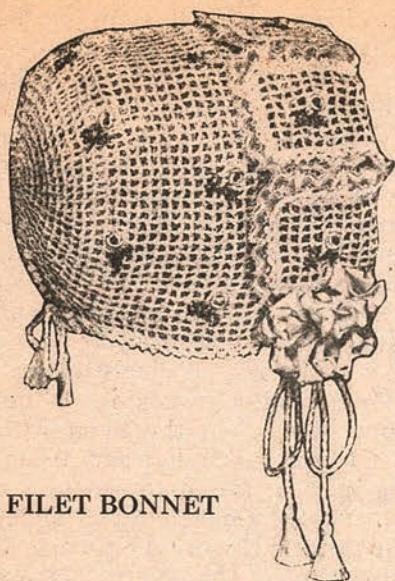


Figure 6

DARK BLUE (AGAIN)
LIGHT CREAM
PINKISH CREAM
PINK (LIGHT)
PINK (DARK)
ROSE (LIGHT)
ROSE (DARK)
TAN
CREAM
YELLOW-CREAM
CREAM
GOLD (LIGHT)
DARK BLUE

FIRST LINE

DAINTY BABY THINGS



FILET BONNET

MATERIALS: Two balls white crochet cotton No. 30, crochet-hook No. 10; 1½ yds. lace; ¼ yard white net; 5 yds. ribbon; embroidery cotton in shades of green, light pink, and dark pink, one skein each.

DIRECTIONS: Chain 4, join. Chain 3, 13 t in ring.
 RND 2: Ch 3, t in t, * 2 t in each t; repeat from *, join (28 t), ch 4.
 RND 3: T in each t with 1 ch between, join ch 5.
 RND 4: T in each t with 2 ch between, join, ch 5.

RND 5: T in t where joined, * (ch 2, t in next t) twice, ch 2, another t in last t; repeat from * around, join (42 sp), ch 5.

RND 6: Like 4th.

RND 7: Like 5th (63 sp).

RND 8: Like 4th.

RND 9: T in t where joined * (ch 2, t in next t) 3 times, ch 2, another t in last t; repeat from * around (84 sp).

RND 10, 11, & 12: Like 4th.

From this point spaces and blocks (bl) are made as directed for filet crochet.

ROW 13: 9 sp, 2 bl, (10 sp, 2 bl) 4 times, 9 sp, turn, (leave 16 sp for back of neck).

ROW 14: Like 13th (10 bl, 58 sp).

ROW 15: Make 68 sp, increasing as before.

ROWS 16 to 23: Like 15th.

ROW 24: 3 sp, 2 bl, (10 sp, 2 bl) 5 times, 3 sp.

ROW 25: Like 24th. Repeat 15th row until there are 38 rows from the beginning; fasten off.

TURN-BACK SCALLOPS. Skip 6 sp, make 4 rows of 8 sp each, * ch 5, 3 sp, 2 bl, 3 sp, turn; repeat from * once, then 4 rows of 8 sp

each, to complete scallop. Make 5 scallops, leaving 4 sp between each and 6 sp after last scallop. Make a row of sp across lower edge of cap, turn, ch 2, 2 d in sp, d in t; repeat across lower edge and front including scallops, with 5 d in corners, turn, ch 5, catch back in first ch to form p. Chain 1, join in 4th d; repeat around cap. Whip narrow lace slightly gathered around turnover. Embroider tiny pink roses on the solid meshes, using two shades of pink and a soft shade of green for leaves. Make a twisted cord about 12 inches long, finishing with small tassels, draw through spaces at back of neck. Adjust fulness to fit neck, tie in bow. Make two similar cords a little longer for ties, sew to corners. Knot ribbon every two inches, make into two rosettes and sew in place. Line cap with a coarse mesh white net.

TO MAKE ROSES. Make a knot with deep pink, and with the light pink work round and round in outline-stitch until rose is desired size. Work the leaves in lazy-daisy stitch.



FILET CROCHET SHOES

MATERIALS: One ball of No. 80 crochet cotton, and a No. 14 steel crochet hook.

NOTES: The work should run about 9 spaces to an inch. Side of shoe four inches long, toe one inch across.

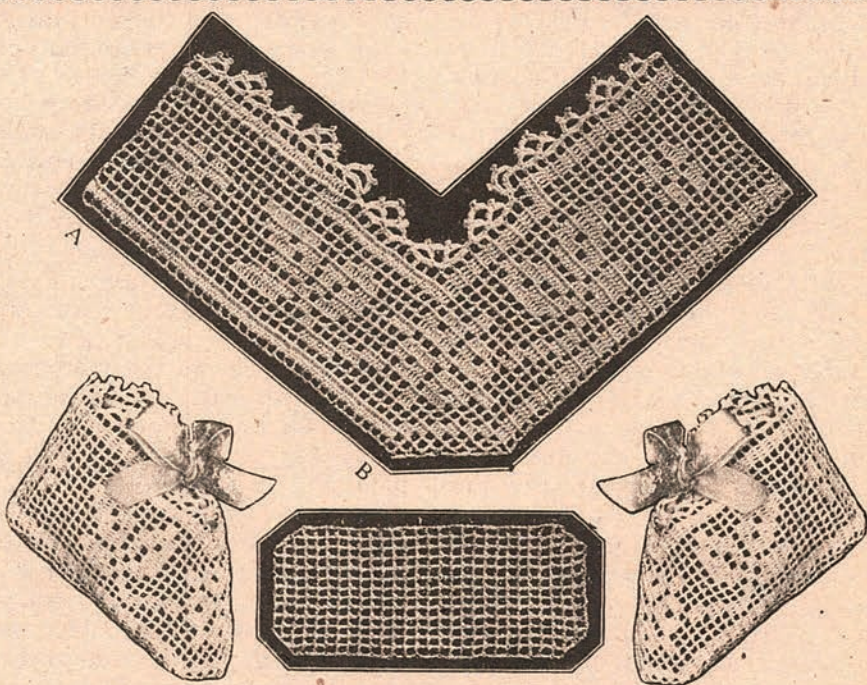
DIRECTIONS: Start at row A-B with 111 ch, t in 9th st from hook for 1st space (sp) (35 spaces in this row). Follow pattern, adding one sp each row to form toe. Straighten toe end by chaining between corners of sp.

SOLE: Crochet in width, starting with 27 ch (7 sp). Straighten corners afterward.

EDGE: (Two d in space, d in t) 3 times, ch 4, slip hook from work, insert in top of 3d d, draw loop through (2 d, picot of 3 ch, 2 d, p, 2 d) over 4 ch, (2 d in next sp, d in t) 5 times, ch 4, catch back in top of 3d t, ch 4, catch back in

top of t (3 d, p, 3 d) over ch 4, 3 d over next 4 ch, ch 5, catch back in d next to p of previous loop (4

d, p, 4 d), over 5 ch, (p, 3 d) to complete unfinished loop. Repeat from beginning across top.



ITALIAN HEMSTITCHING

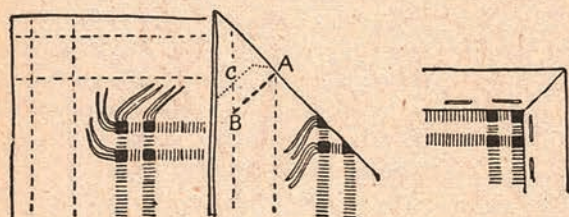


Fig. 1

Fig. 2

Fig. 3

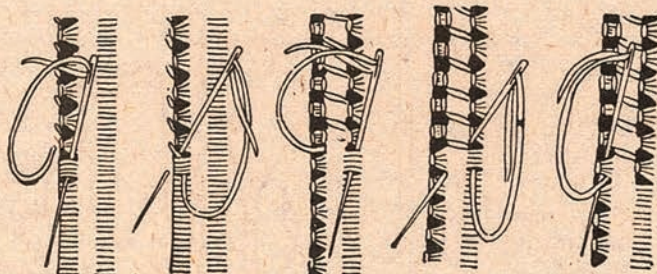


Fig. 4

Fig. 5

Fig. 6

Fig. 7

Fig. 8

It is safe to say that no form of ornamental needlework has attained to greater popularity than Italian hemstitching. The adaptations of this delightful variety of drawnwork are practically limitless, and the very simplest form is far more decorative and durable than ordinary hemstitching, while involving little if any more work. In combination with a touch of dainty embroidery it gives a beautiful effect, and is scarcely less distinctive when used alone.

Only firm goods of regular square weave - that is, the same number of threads to the inch, both ways - should be used for Italian hemstitching, with a linen thread of suitable size to match the quality of material; No. 40 is a good size for medium-weight linen. The first step is to "square up" the linen; see that the edges are cut by a thread. As the hemstitching does not cross hems, careful measurements must be taken and counting done when drawing the threads. Leave a

half inch of the drawn threads at the ends to be tucked into the hem later; if these are cut off, the edge will be weakened.

Sometimes very narrow or rolled hems are used on Italian linens, and again wider hems are employed. Threads are drawn about one-half inch from the edge for the narrow hems, and an inch for those pictured, making proportionate allowance for other widths.

Figure 1 shows the method of drawing threads for a corner: Draw two threads one inch from the edge, cutting the threads an inch and a half from the ends; draw the additional half inch at each end, but do not cut off these threads which, as suggested, are to be tucked into the hem, thus making a stronger and neater finish. Leave four threads and draw two more, repeating all around, or as required for the article you are making. This is the simple or regular Italian hemstitching - punto quadro -

for which the rule is always the same; that is, draw two threads, leave four and draw two, using eight threads in all.

To miter the corner, turn the hem to the first drawn thread and crease it, then open and fold the corner diagonally (Figure 2); sew the corner at right angles to the folded edge on line A-B, cut at dotted line C, turn the hem and baste evenly. Figure 3 shows the corner ready for hemstitching.

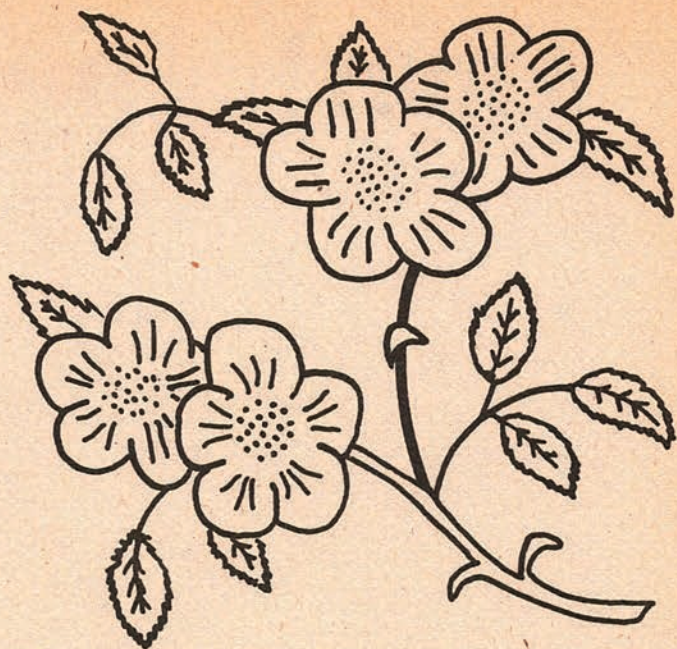
To hemstitch, working on the wrong side, hold the linen with basted hem to the left and, beginning at top, fasten thread in the hem, pass the needle down under four threads (Figure 4), then take a stitch into edge of hem (Figure 5), and repeat for the entire hem. Now, working on the right side, bring the needle up in a space at the left, pass to the right across the bar of four threads between the two drawn spaces, insert the needle and bring it up four threads below, (Figure 6), insert four threads above, and bring up four threads below, or in the next space, at the left (Figure 7); insert four threads above or in previous space, and bring up in the same place where it last came up (Figure 8). Repeat Figures 6, 7 and 8 to the length required.

PEASANT EMBROIDERIES

continued from page 30

merit, and if we could but find them to-day, there are craftsmen in this country equal to any to be found in any other part of the world. I remember a linen bedspread with embroidered figures, executed by a farmer's wife in New Bedford over a hundred and fifty years ago, that was in point of design, color and technique as fine as anything exhibited in the peasant art collections that has been my good fortune to study.

Our contacts with tradition have been interrupted. Other interests have occupied the minds of our educators and publicists. There is in the great mass of our public a willingness to learn, ability to analyze and a perseverance in execution that can be combined, and eventually furnish this country with the handcraft arts that must lie at the basis of every serious revival in taste and execution.

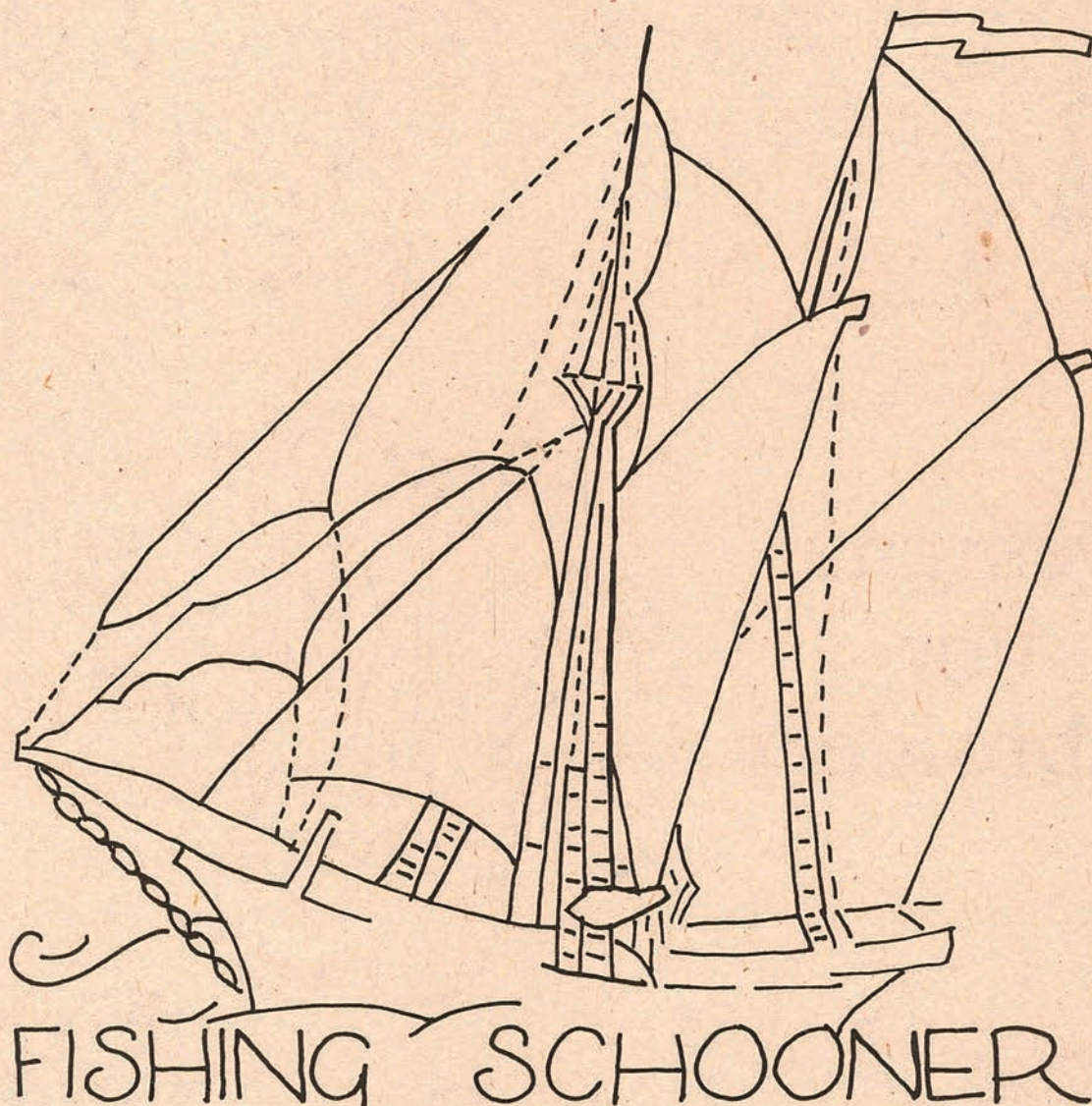


Designs For Embroidery



American Ships Quilt

by Ruby McKim

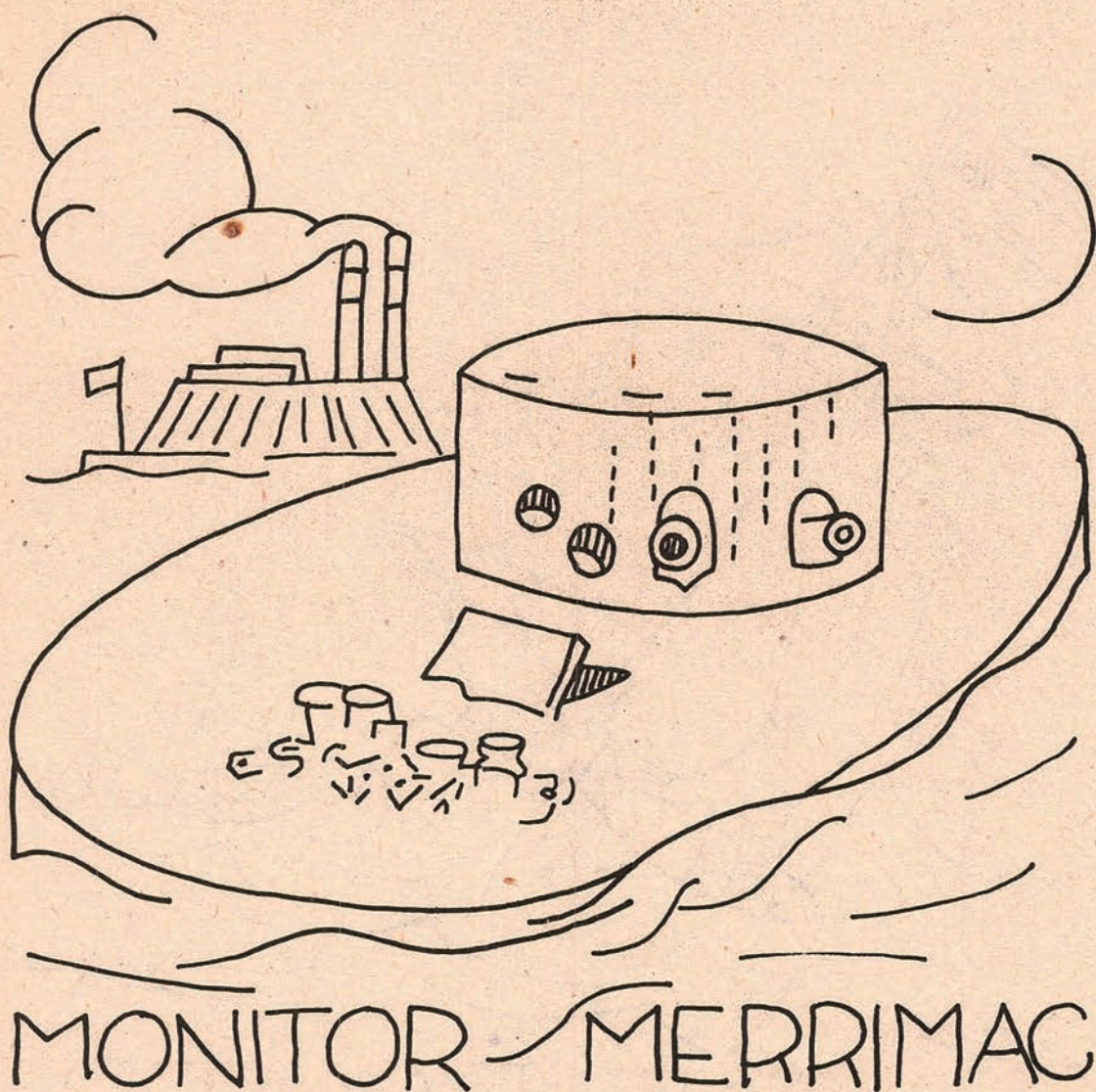


FISHING SCHOONER BLOCK NO. 25

Fishing listed as a great American industry may sound like a jolly joke to our land lubber born who get a chance with rod and worms only on choice occasion. But to hundreds of coast villages and a few large cities fishing is the occupation around which their lives center. The fishermen work long hours amid discomfort and danger, the catch is heavy routine with scant glamour, and the cleaning a rather loathsome business.

But fisher folk are uncomplaining and independent as a rule - the sturdy sort typified by a jaunty yet dependable craft like the schooner here pictured.

There is a picturesque tale of the name schooner, too. One summer day in 1713 a new vessel was being launched at Gloucester, Mass. As it slid gracefully into the bay one watcher exclaimed, "See how she scoons!" Whereupon, Andrew Robinson, ye owner, affirmed: "So let her be a schooner!"

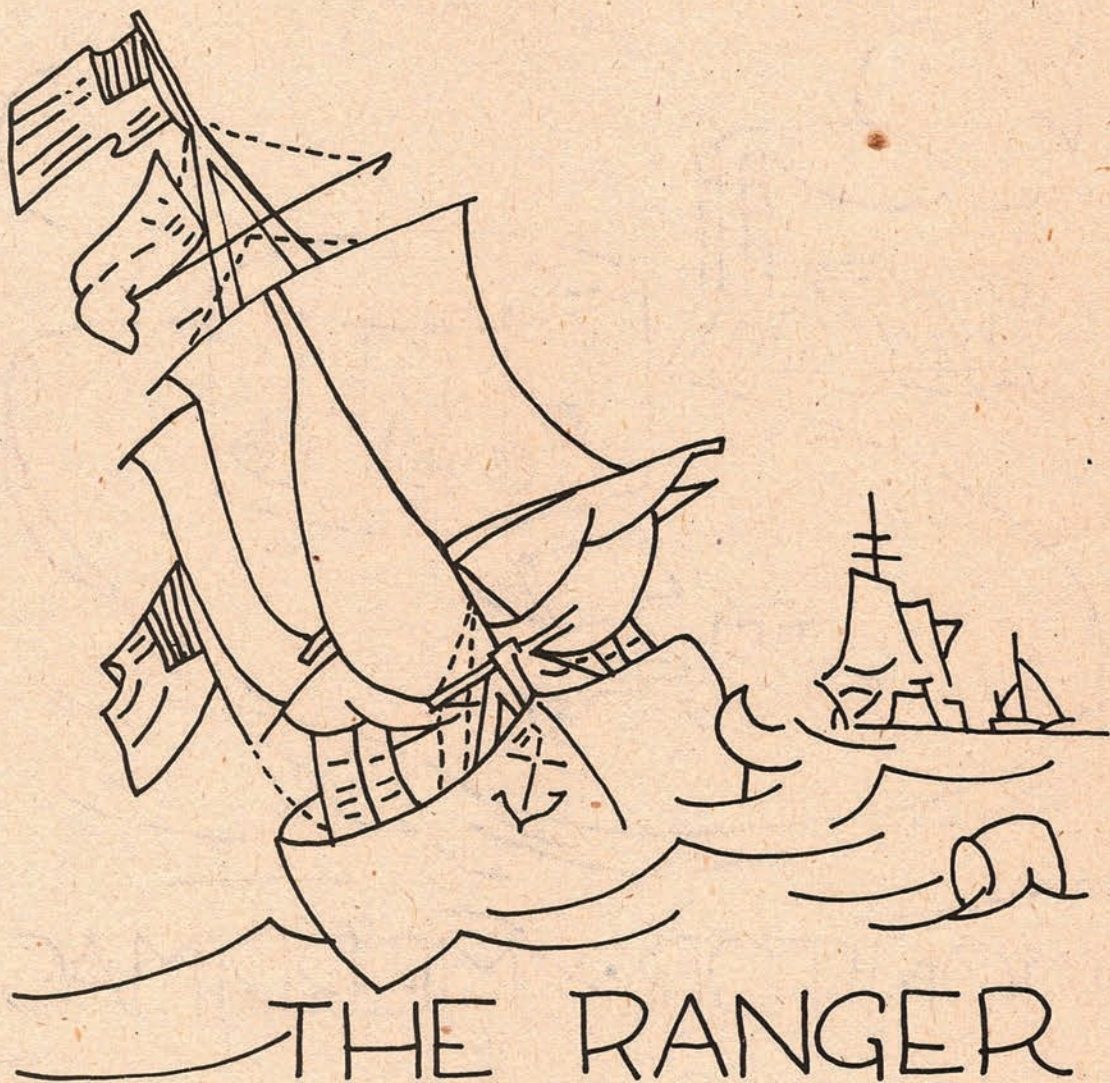


MONITOR/MERRIMAC BLOCK NO. 26

If you want a thrilling narrative of life and death on the high seas, of the Merrimac, the first iron ship that riddled and sank two Union warships, its first fight which threatened their whole wooden navy, re-read the history of March 8th and 9th, 1862. That first night the hopes of the Confederacy ran high, for their iron clad Merrimac bid fair to shatter an entire fleet, bombard Boston, New York, wreak a speedy disaster and win

recognition for the Southland from Europe! That was Saturday night after its one glorious day of carnage.

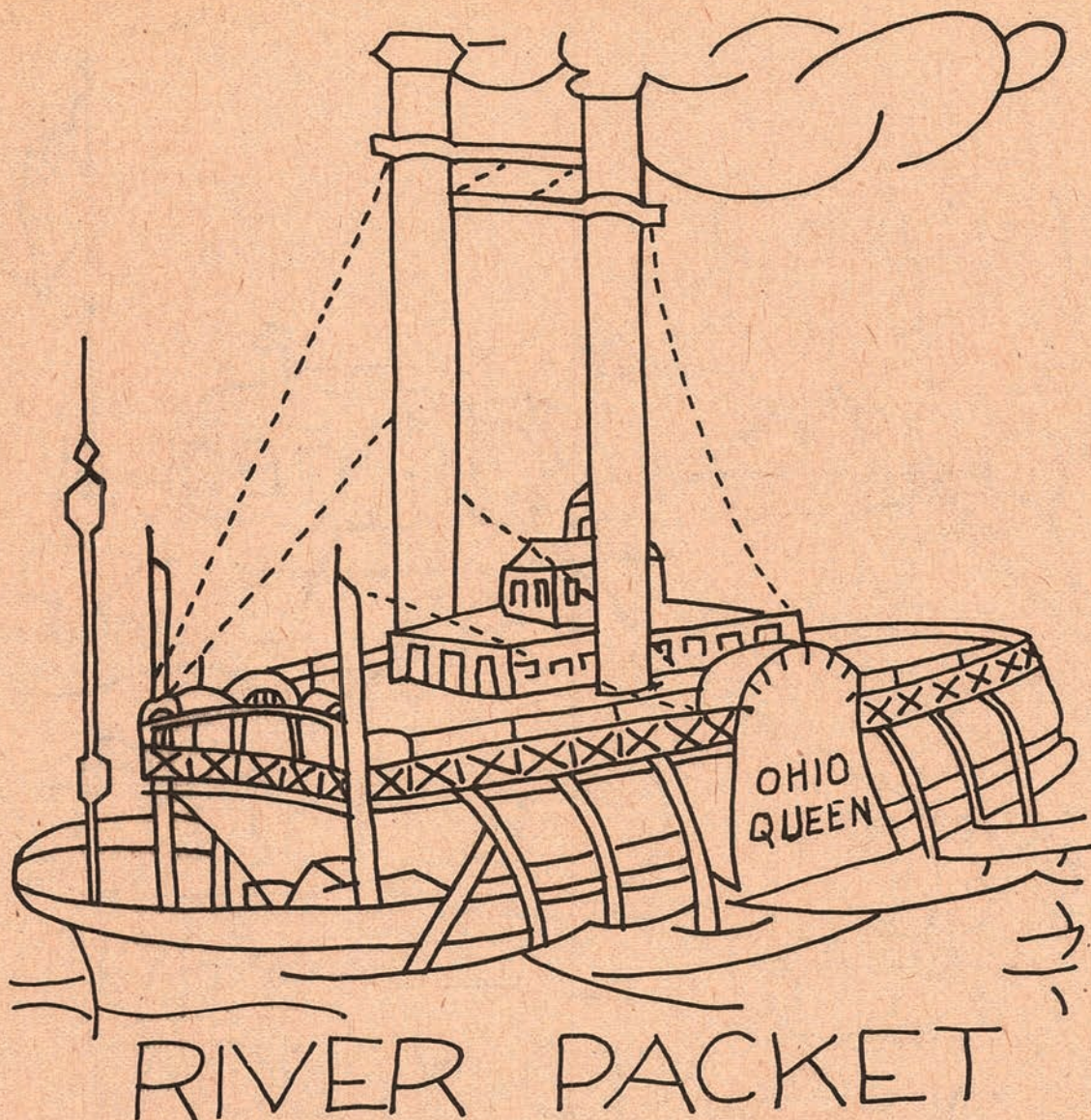
But Sunday morning the Merrimac was met in Hampton Roads by another strange iron craft - brave little Monitor, ready in the nick of time to ruin the Merrimac and the hopes of the Confederacy! The story of "The Yankee Cheesebox on a Raft" is indeed a chapter worth knowing if you appreciate high adventure with suspense and an unexpected climax.



THE RANGER BLOCK NO. 27

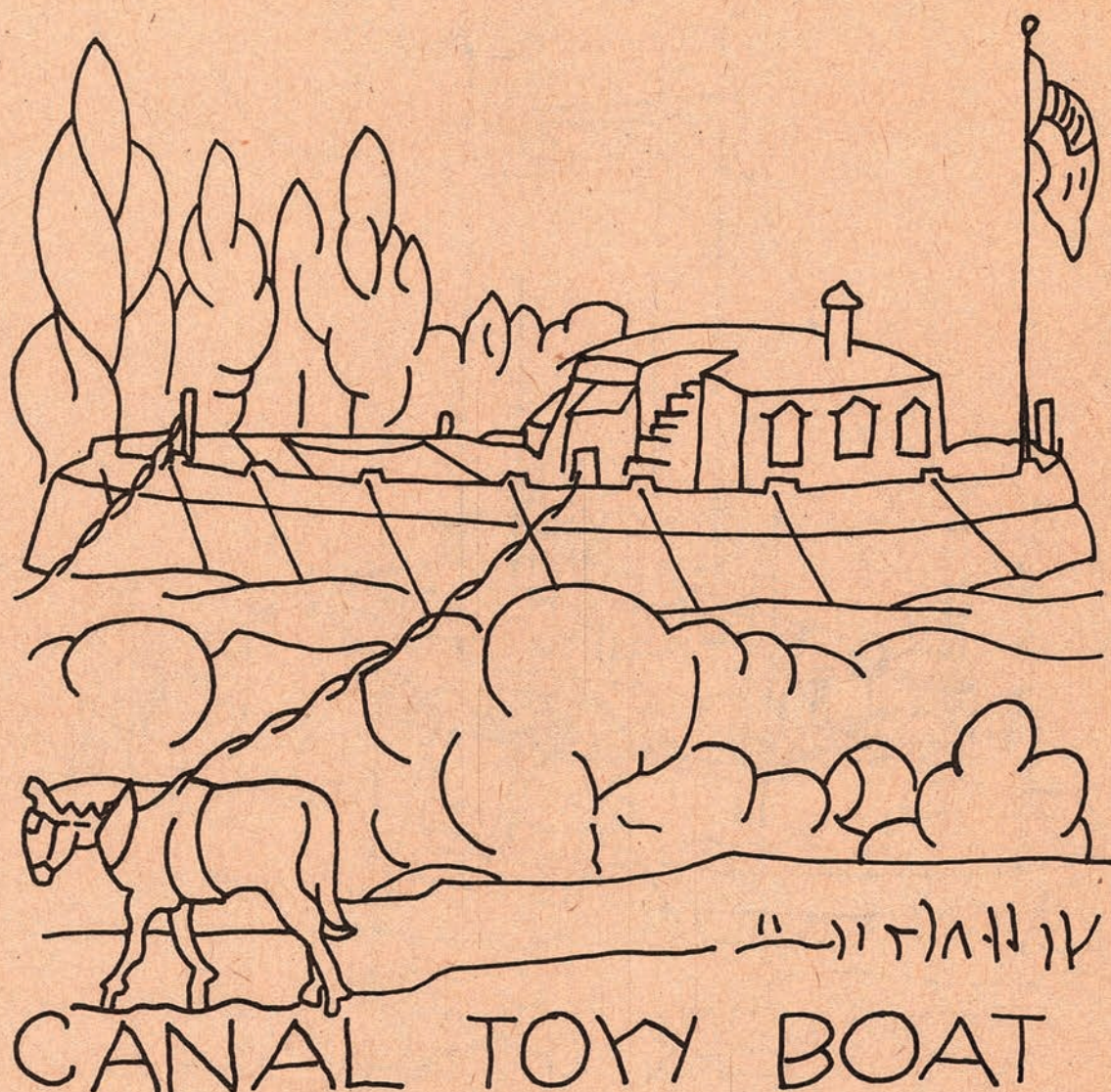
Back into our history of fleet and flag we delve for the story of the "Ranger". With John Paul Jones, that dashing young officer in command, the frigate Ranger, flying the newly authorized Stars and Stripes, fired an official salute to the French fleet in Quiberon bay, February 14, 1778. In return

she received a nine-gun salute from Admiral La Motte Piquet - "the same salute authorized by the French court to be given an admiral of Holland or any other republic." It was fitting that American independence should first be acknowledged by France, blood ally of our darkest days, a nation to which we really owed our independence.



RIVER PACKET
BLOCK NO. 28

Life on the Mississippi, commerce along the broad Ohio and trade from the Missouri on the West all have added much color and value to American life for generations. Even today in St. Louis, in Memphis, Natchez and New Orleans, white painted packet ships tie in to the busy docks; workers sing and scuffle as they tote the cotton and "taters"; the whistles and, yes, calliopes, wheeze out a tune of old romance. River shipping is an industry of flavor and fascination.

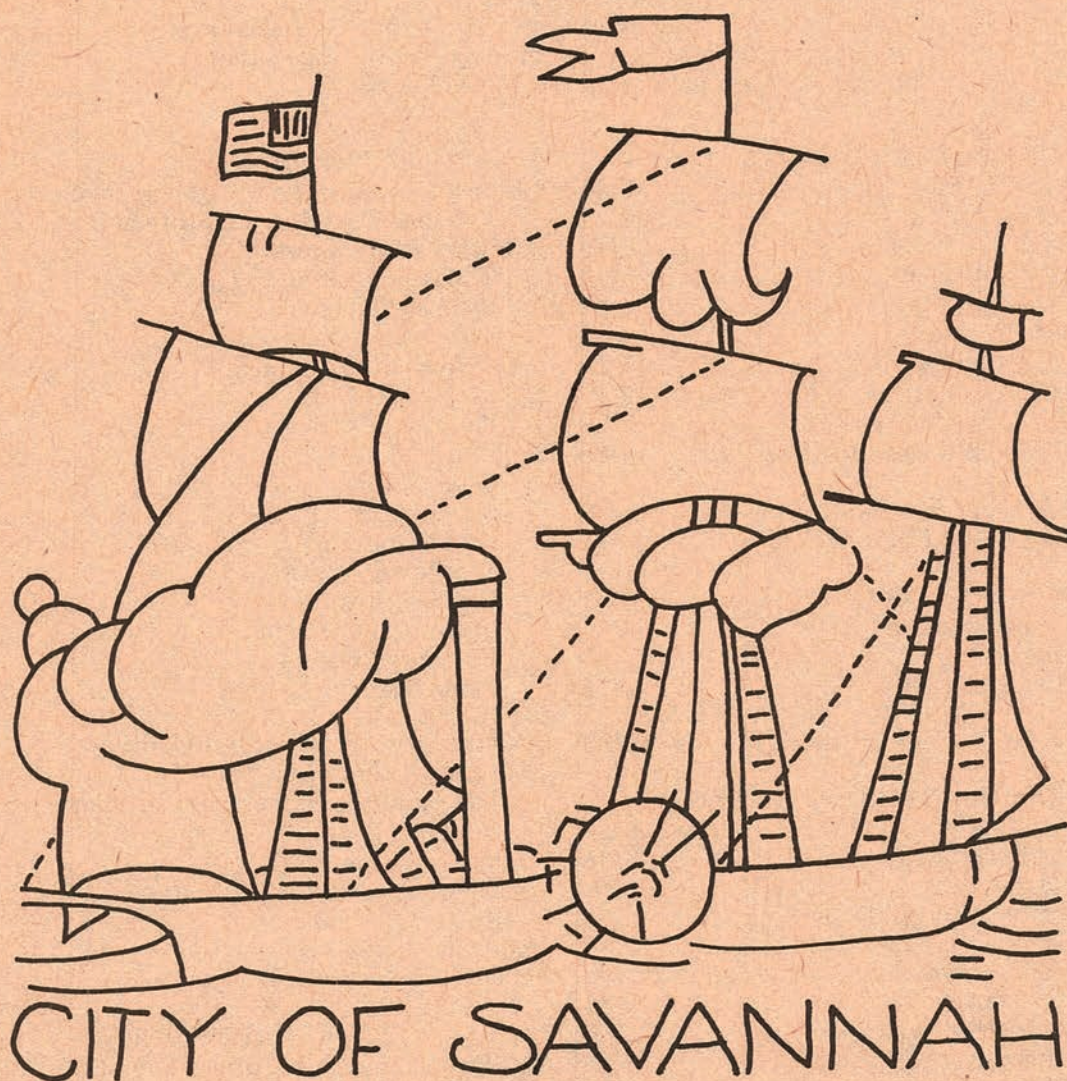


CANAL TOW BOAT
BLOCK NO. 29

What the packet ships were once to heavy river commerce the tow boats were to shallow waterways. They serviced a great island community with transportation of folk and produce, and while their placid plodding gate is a far cry from the speed of great ships on the ocean, we believe the faithful tow boats deserve a block in an

American history quilt. "York State" took just pride in her great Erie Canal built from Buffalo to Albany and thus connecting the Great Lakes with the Hudson and New York.

Families often lived on small canal boats, the father earning their living as he plied from port to port, the children romping along with the horses along the tow path or riding snugly along on their house boat.



CITY OF SAVANNAH BLOCK NO. 30

Another world-famous American ship is here depicted, the City of Savannah, which was the first steam vessel to venture across the ocean. The year was 1819; 30 days were taken for the crossing, which was much longer than the time in which clipper ships made it. The Savannah had sails, too, and paddle wheels that could be detached to hoist. Really, hope

you can appreciate this because of the venture rather than for actual performance as the steam was exhausted in midocean and her sails did more duty withal than her engine.

Almost twenty years later the English steamship Great Western proved what the Savannah tried to establish, making the trans-Atlantic trip in only twelve days and thus stimulating the founding of our great modern steamship lines.

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Waller, Jane, "A Stitch in Time: Knitting & Crochet Patterns of the 1920's, 1930's, & 1940's", abridged, Chilton. pap. \$7.95. (dist. by Creative Crafts Ser.).....	5/44
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cloths and Placemats", Dover, 1975. repub. of booklets from 1937-1944. pap. \$2.50.....	6/26
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Edna L. Denton, 2991 Magnolia Ave., Long Beach, Ca. 90806. SASE.....	3/57
Ethel A. Eaton, 5412 N.E. 24th Ave., Portland, Ore. 97211. Battenberg patterns. SASE.....	1/54
Mrs. James Feasel, 27 Pasadena Drive, Rochester, N.Y. 14606. List of suppliers: "Quilt Enthusiasts No. 1 and No. 2" \$4.00 ppd.....	2/28
Independent Pattern Service, Box 149, Huntington, Ma. 01050. "Patty Pinkcheeks": 85c & long SASE.....	1/21
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Needlecraft Shop, 215 W. Shawnee St., Tecumseh, Mi. 49286. Fine thread.....	1/35
Publications, American Association for State and Local History, 1315 8th Ave. South, Nashville, Tn. 37203. 1876 bustle pattern, \$2.00.....	6/24
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Tower Press Inc., P. O. Box 428, Seabrook, N.H. 03874. Back issues OTN 85c ea. ppd.....	
The State Historical Society of Wisconsin, 816 State St., Madison, Wis. 53706. Dress patterns 1835-1899, \$10.00.....	6/24
Some Place, 2990 Adeline St., Berkeley, Ca. 94703 Bobbin lace patterns, tools, & supplies. Price list.....	2/46
Dora Young, 128 Rogers Rd., Kittery, Me. 03904.....	6/35
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“ ” ? “ ” ? “ ” ? Query & Quote “

I just received my latest copy of *Olde Time Needlework Patterns and Designs* and in it I see the Viking Ship pattern has been printed without the information that goes with the block.

I am sending a copy of the original Viking Ship pattern with the information about the ship below it. I did not write sooner because the blocks are numbered differently than the originals. The Viking Ship is my block 8 and OTN has called it block 10.

I have the information for blocks 11, 12, 14, 15, 31 and 33. For the readers' information, the American Ships quilt patterns were published in 1940 and 1941 in the Nazarene Church Sunday School paper, Junior Joys, at a rate of one pattern page a week. Since this was before I was born, it was my mother who saved the original patterns, and I have some originals (she got doubles sometimes) and the rest are Xerox copies from her originals.

AMERICAN SHIPS QUILT Block No. 8

This week we continue our voyage in a viking ship. The Norsemen, bravest of all brave seamen were warriors as well as explorers. Imagine against the dull background of steep cliff and green-black pine a viking dragon ship of crimson gold, the warrior's shields in set line, the colored sails and fearsome dragon head all beautifully rich and brightly colored. Even the slender oars were painted blue and scarlet, flashing bravely as they dipped and swept through the green icy waters of the fjords.

We are proud to welcome this romantic ocean voyager into the ancestry of our American Ships quilt series. The block which will balance it at the other end of this second row will be another very ancient craft, the Indian Canoe. These blocks may be transferred through carbon paper onto 9-inch squares of cloth, or if the material be transparent enough, simply

trace by placing the drawing under the cloth block and sketching the lines.

I love this beautiful quilt pattern, and hope to make it soon. I have just bought the materials. Mrs. Diana Olsgard, 1904 Park Circle, Marysville, Calif. 95901

Oops, did someone goof? Just received November, 76 issue of *Olde Time Needlework*. Re: Pattern for infant's layette (knitted). Seems not to have all the directions complete for wrap cape, page 38 to 40. Is it not available? Or did printer and or proofreader goof? Would very much like to have complete instructions. Wintress Banks, 718 S.W. Westhol, Grants Pass, Ore. 97526

EDITOR'S NOTE: Ms. Banks is right; we did goof. The pattern and instructions were taken from an old magazine. Either the directions in the magazine were incomplete, or the rest of the directions were inadvertently omitted. Either way, we no longer have the original directions. Apologies to our readers.

I ran across this helpful "tidbit" while having the opportunity to browse through some older crochet books. For persons who would like to make filet work from charts when the instructions are missing, the following should be useful.

To copy a filet pattern count the number of meshes. Multiply by 3 and add 3 for the first side if the last mesh is a block, or add 5 if the first mesh is a space.

When understood, it is only necessary to chain 3 or 5 every time you turn. Wanda Stribling, 303 Twin Hill Rd., Autell, Ga. 30001

I'm looking at my first issue of *Olde Time Needlework Patterns and Designs*. I found something I had been looking for for years; the name of Mary Card.

Years ago, it must have been in the 1920's, I subscribed to the old *Needlecraft* magazine, and Mary Card's designs were in so many of them that I cut out and saved in a scrapbook. In moving from New York years ago, I lost my scrapbook, and to make a long story short, I have been looking for one of Mary Card's designs of lace for a lunch cloth. It was about 8 inches wide, of butterfly and anemones, with a lacelet border and mitered corners. I have about 2 yards and 12 inches made with 2 mitered corners, and it is hard to follow the pattern. It is made with No. 100 crochet cotton and a size 14 hook.

Is it possible for anyone to help me find the pattern? I will be glad to buy it, or if someone could lend it to me, I sure would take good care of it till I finished the piece.

By a coincidence, my first name is Mary, but my mother or others have never called me by that name, so I feel that finding the article about her was an answer to a prayer for me.

Mrs. Mary Lura A. Card, 14942 Van Buren St., Apt. B, Midway City, Calif. 92655

Does anyone have book 1,2,3 and or 4 by Rachel Schnelling, O-P-B773D, New York 1, New York? Will pay a reasonable price. Mrs. W.J. Pridgen, Rt. 1, Box 68, 701 No. Hwy., Whiteville, N.C. 28472

Can anyone tell me where I can get any 8 cord crochet cotton? The best I could find is 4 cord crochet cotton.

Edna Peden, 4600 Peden Loop N.E., Dalton, Ga. 30720

I am looking for a doily stretcher put out by Sears Roebuck some years ago. It was marked for circles and squares and came complete with nails. I will pay well for it, but please write as I just need one.

I did find a homemade one at a swap meet a few weeks ago, but my foster child hammered the nails flat as soon as we came home.

Mrs. John A. Cody, 1633 Have-meyer Lane, Redondo Beach, Calif. 90278

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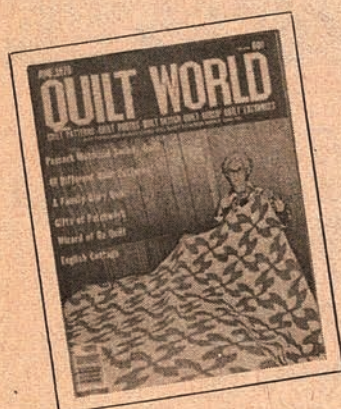
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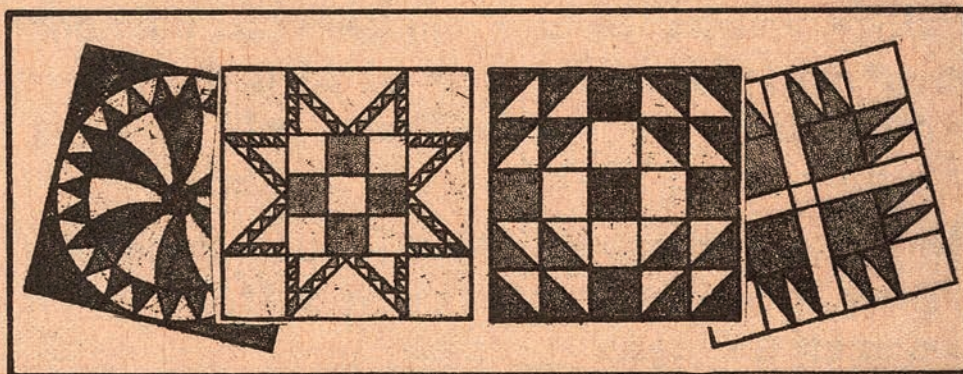
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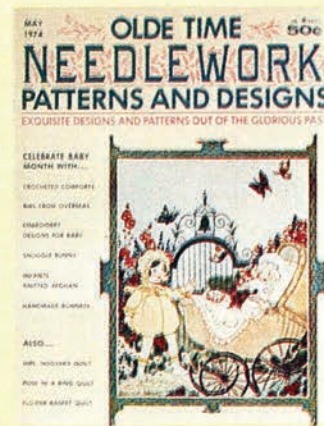
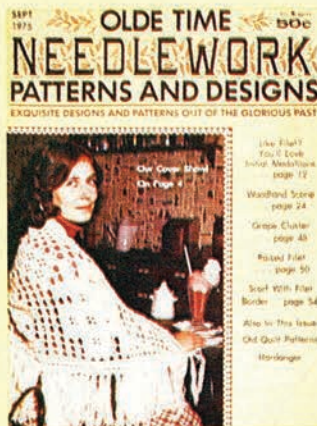
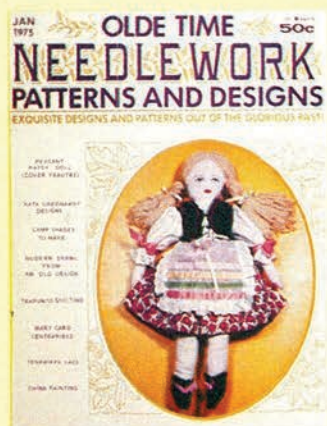
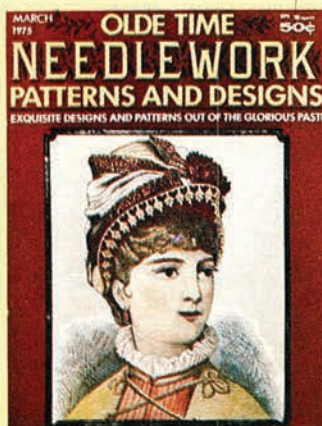
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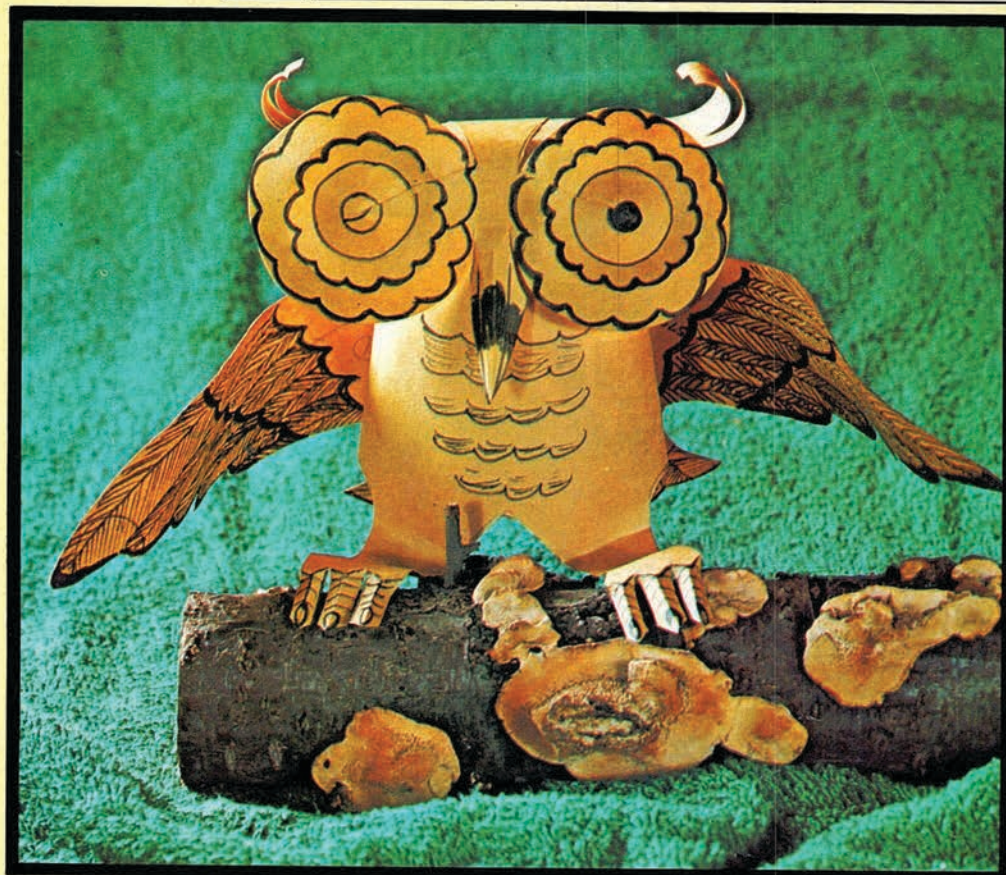
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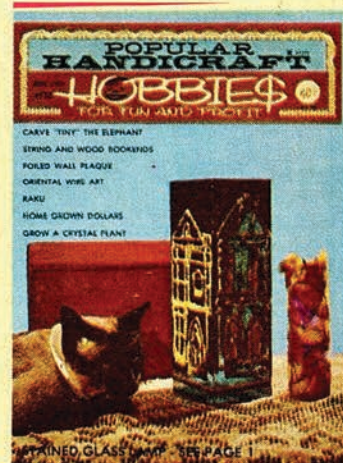
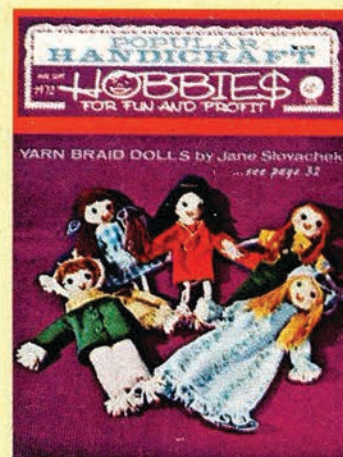
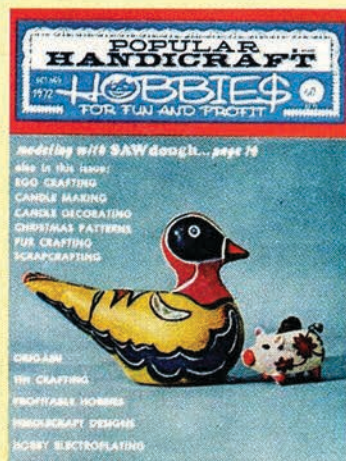


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